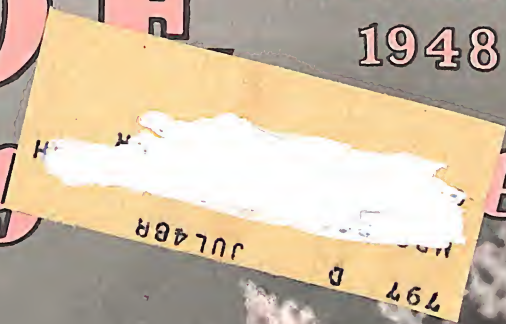


THE ETUDE

January
1948

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LEROY J. ROBERTSON, professor of music at Brigham Young University in Provo, Utah, is the winner of the \$25,000 Henry W. Reichold Symphony Award for the Western Hemisphere, the largest prize ever given in a composition contest. The winning composition is entitled "Trilogy," and was written in 1938-39. The second prize of \$5,000 was awarded to Camargo Guarnieri of Sao Paulo, Brazil, for his composition as yet unnamed. Third prize of \$2,500 went to Albert Sendrey of Los Angeles for his "Inter-American Symphony."



ENRICO CARUSO

A LIFE-SIZE silver bust of Enrico Caruso was presented recently to the Metropolitan Opera House by Mrs. Dorothy Caruso, widow of the noted tenor. The bust was made by the Italian sculptor, Ciarfello, who completed it in 1910 and gave it to Caruso in that year. The bust was placed in the lobby of the Family Circle, where so many opera lovers who remembered the famous artist would see it. Mr. Caruso herself, made the presentation, to which responses were made by Mrs. August Belmont, president of the Metropolitan Opera Guild and Edward Johnson, general manager of the Metropolitan Opera Association.

A NEW TEACHING CHAIR known as the Walker W. Naumburg Professorship at Harvard University has recently been endowed at the University. Mr. Naumburg had donated more than \$250,000 to establish the position, the aim of which is to assist the Music Department to care for the increasing number of students.

EMERSON KALEY, young Chicago conductor, presented recently the first concert of contemporary American chamber music to be heard in Paris since the War. Under the leadership of Mr. Kaley, the Andre Girard Orchestra played a number of works composed in America within the last eight years. Among these were works by William Schuman, Aaron Copland, Remi Gossman, and Bernard Rogers. The concert was the second in a new series of public concerts sponsored by the French National Radio.

THE SIXTH SYMPHONY in a MINOR of Gustav Mahler was given its American premiere in December by the New York Philharmonic-Symphony Orchestra under guest-conductor Dimitri Mitropoulos. The decision to program this work started a four month's search on the part of Mr. Mitropoulos for copies of the score. None existed in this country except in the Library of Congress, where a full score was deposited for copyright registering. Finally, a copy was loaned in England through the cooperation of a friend of Mr. Mitropoulos.

THE MUSIC for the wedding of Princess Elizabeth and Lieut. Philip Mountbatten consisted of the following organ numbers played by Dr. William McKie, organist of Westminster Abbey: Sonata in G, by Elgar; Psalm in G, by Bach; *Andante Cantabile*, from the Fourth Symphony, by Widor; *Jesu, Joy of Man's Desiring*, by Bach; selections from the "Water Music" by



DR. WILLIAM MCKIE

Handel; and *Bridal March* by Sir Hubert Parry. The choir sang *Blessed Be the God and Father*, by Wesley; and *We Wait for Thy Loving Kindness, O God*, by Dr. McKie. The hymns, personally selected by Princess Elizabeth, were the *Twenty-third Psalm* and *Praise My Soul, the King of Heaven*. The chants were Psalm 67 (*God Be Merciful to Us*, and *Bless Us*), and the *Lords' Prayer* and responses.

THE MUSIC TEACHERS NATIONAL ASSOCIATION will hold its annual convention in Boston from December 30, 1947, to January 3, 1948. The president, Raymond C. Kendall, of the University of Michigan, has arranged a highly interesting program for the event. Some of the most outstanding music educators of the country will speak, and there will be discussions of questions of great importance to those in attendance.

THE JULIARD MUSICAL FOUNDATION has awarded a number of commissions for works to be composed during 1947-48. Among those who have accepted the commissions are Igor Stravinsky, Arthur Honegger, Quincy Porter, Roy Harris, Louis Bernstein, Samuel Barber, Theodore Chanler, Peter Mennin, Vincent Persichetti, and Robert Ward.

THE HERGROW THEATRE at Moylan, Pennsylvania, gave on November 19 the world premiere of "Cadenza," a dramatic fantasy with music. The stage work was written by Holland Dilla, with an original musical score by Mark Budd, twenty-three-year old composer whose orchestral works have been played by various organizations. Among these were *Introduction and Allegro*, which was given five performances last season by the Cleveland Symphony Orchestra.

THE NATIONAL JEWISH MUSIC COUNCIL will sponsor a music festival during the month of February. In keeping with the plan to begin the festival each year on Shabbath Shirah, or the Sabbath of Song, it will begin on January 24. The council will give assistance to community centers, clubs, synagogues, and schools in presenting programs of Jewish music. The major symphony orchestras have been asked to feature Jewish music during the four weeks of the festival.

LUTHER MARCHANT, dean of music at Mills College, California, and Louis Speyer of the Boston Symphony Orchestra have received the Coolidge Foundation medal of the Elizabeth Sprague Coolidge Foundation.

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IN 1823, when Franz (Seraph Peter) Schubert was twenty-six years of age and had only five more years to live in his tragically brief life, he wrote his immortal song cycle, "The Beautiful Miller's Maid." ("Die schöne Müllerin"). The work was epochal only as another manifestation of the glorious melodic genius of the master. It gave the world no new harmonic or acoustical philosophies designed to revolutionize the future of musical composition. But it has managed to survive a century and a quarter and is as alluring as the day it was written. The first four measures of the melody of the second song in the cycle, *Whither?* (Wohin?), run:



Now let us suppose that Schubert had written the same accompaniment in the Key of G, but with the song or melody in the Key of G-flat, thus:



Of course no man whose parents had given him the name of Seraph could have dreamt of such a diabolical absurdity as this latter illustration, but do you know, dear reader, there are many published compositions by modern composers with the left hand in one key and the right hand in an entirely different one? The results are often terrifying. We are assured that liking them is a cultivated taste and if we only play them often enough, we will adore the inconceivably beautiful discords.

About the worst thing that could happen to music would be to have it frozen into certain rapid, meaningless forms in which old melodic and harmonic clichés are repeated over and over again. In THE ETUDE for last February the Hon. Charles Edison stated that his distinguished father, Thomas A. Edison, after going over thousands of musical compositions written in the early part of the past century, scribbled on the cover of one song, "From 1800 to 1860 forty per cent of all songs have this tune, with scarcely an alteration." In our opinion, Mr. Edison was not exaggerating. Looking over the publications of publishers of that period we find about as much variety of style as one would find in a box of tacks. Our musical standards were pitifully low and very restricted in scope. Save for the interesting creative flights of European-trained Louis Moreau Gottschalk, the songs of Stephen Foster, and the occasional gems coming from unknown folk song composers, there was relatively little to our credit in music. In painting, however, and in certain types of Colonial architecture and design, we produced many men of distinction.

The Art of Music cannot progress without change. Changes have been coming into the art with somewhat staggering rapidity during this century. In another part of this issue we present an article by an extraordinary Russian-born American innovator, Nicolas Slonimsky, who has been investigating the mysteries of scales and new tonal combinations. Mr. Slonimsky is no long-haired musical anarchist or faddist. He is thoroughly schooled in the great master

Editorial

Whither Away?

works of the past and has roamed in the jungles of Jazz. What has troubled him, however, is the question of the music of 2048 and what the world will do with the 479,001,600 possible transmutations of the twelve degrees of the chromatic scale. In order to explain his scale philosophies he has created a new nomenclature, inventing many terms, including "pandiatonicism," already found in the Harvard University "Dictionary of Music." He is by no means new in this field, as Busoni many years ago found one hundred and thirteen scales of seven notes. Slonimsky's scales are by no means all component parts of a single octave. He conceives of scales derived from three, four, five, seven, and eleven octaves, divided into equal parts and producing a great variety of patterns which may be regarded as pertinent to these scales.

Theoreticians in musical history have customarily waited for the master composers to make harmonic discoveries and then they have explained, codified, reconciled, and shall we say, "authorized" them. Generations, for instance, were brought up upon theoretical works which pilloried any one who committed "parallel fifths." Then Puccini used them exquisitely in "Madama Butterfly." The theoreticians made a right-about face and said, "Oh, well. Parallel fifths are all right, but you must know how to use them." The difference between Slonimsky and other modern theorists (including Joseph Schillinger) is that he points out the direction in which the art is leading and surveys the material at the composer's disposal, in advance of its employment.

We must respect the serious nature of Mr. Slonimsky's investigations, as he has put them forth in his voluminous "Thesaurus of Scales and Melodic Patterns." Mr. Slonimsky's book surveys the universe of tone, just as we look up to the immeasurable universe of stars, planets, suns, moons, and other heavenly bodies.

Of what concern is all this in the work of the practical, progressive music teacher of today? What does it mean for the music hungry people of this and other countries? In the 479,001,600 mutations of the twelve notes of the chromatic scale, will they find a treasure house of tonal beauty, or will many of these changes be insufferably ugly? Judging from many of the carnivals of cacophony we have heard in recent years, the prospect is not alluring. Some of the orchestral works seem like the works of musical flagellants, deliberately torturing themselves in some insane orgy. On the other hand, it is gratifying to realize that the universe of music is so vast that we are by no means at the boundaries of our musical resources and that original minds, with fine training and taste, will produce masterpieces of magnificent character in the future.

Much of musical enjoyment depends upon the individual and his propensity for musical enjoyment. There is an enormous difference in individuals. We have known many charming people to whom music of the operatic type or the symphonic type proved most objectionable. There are others whose perception of sound is extremely acute. When calling upon Mr. Alec Templeton at his home in New England, he said, as we were departing, "Let me hear your automobile horn." We sounded it and he exclaimed, "F-natural and A-flat." His acute sense of hearing synthesized the tone into the two horns that sound when the button is pressed. We had always heard it as one sound.

Others have great annoyance in hearing high tones. The late Theodore Presser could not tolerate very high tones such as the high harmonics on the violin. Some string quartets gave him excruciating pain, such as the scraping of a knife upon a plate would give the average person.

For similar reasons, some people are able to hear passages in

(Continued on Page 6)

The Mysteries of Middle-C

A Reminiscence
by James Francis Cooke

IT WAS my privilege and pleasure to be present at the inaugural ceremonies of the original new building of the Presser Home for Retired Music Teachers in Germantown, in September, 1915. There were many celebrated speakers, including the Governor of Pennsylvania and the Mayor of Philadelphia. The eminent baritone, David Bismah; the noted piano virtuoso and teacher, Dr. Ernest Hutson; and the distinguished American violinist, Maud Powell, were the soloists. There was, however, one speaker, Dr. Charles Heber Clark, who made an address which was received with so much laughter that it is regrettable there was no one present to take it down verbatim.

Recently, in going over some old documents, I came across a few more or less fragmentary notes of Dr. Clark's famous talk. It is not without the feeling that it perhaps is definitely presumptuous to expand these cold notes, after so long a period, that I have attempted to preserve this talk, which seemed to amuse a large audience of teachers and music lovers. It of course, is not to be expected that he can capture from memory the wonderful flavor of the speech, as originally delivered.

Dr. Charles Heber Clark was one of the Board of Directors of the Presser Home for Retired Music Teachers, from its beginning in 1907. He was born at Berlin, Maryland, July 11, 1841. His father, the Rev. William J. Clark, was a prominent clergyman. Charles Heber Clark was educated at Georgetown, D. C. He entered the field of industrial journalism in 1865 and became widely recognized as an industrial economist. For about fifteen years he was one of the editors and owners of *The Evening Bulletin* of Philadelphia, and for ten years he was secretary of the Manufacturers' Club of Philadelphia. He died August 10, 1915.

Entirely apart from his distinguished and sedate business career, he lived another kind of life in the field of literature. Assuming the *nom de plume* of Max Adler, he wrote several books and novels, one of which, entitled "Out of the Hurly Burly" and another, "Elbow Room," met with widespread success. Over half a million copies of "Out of the Hurly Burly" were sold by the English publishers. Much to his disappointment, his serious novels did not create the furor that greeted his more frivolous work. He had no desire to shine as a humorist or a clown. As in the case of Charles Lutwidge Dodgson, eminent lecturer upon mathematics at Oxford University, whose greater fame came to him as Lewis Carroll, author of the inimitable "Alice in Wonderland" and other precious fantasies, Charles Heber Clark preferred to be admired for his serious works and not for his laughable effusions. Stephen B. Leacock, Professor of Economics at McGill University, Montreal, was another famous humorist whose vocation was in a very serious scientific field.

Later in life, Dr. Clark taught himself to play the pipe organ and for many years was organist at St. Matthew's Church in Philadelphia.

As Dr. Clark's remarks which follow were spontaneous and unexpected, the audience, in which there were many teachers of music who had traveled long distances to be present upon this occasion, was surprised and delighted. He had the time-old art of Grimaldi, great solemnity, never "cracking a smile," and meeting all bursts of applause and laughter with pained bewilderment.

Ladies and Gentlemen and Music Teachers:

"I emphasize music teachers because I know from personal observation that those who instruct the very young often have problems which would baffle a Supreme Court Justice.

"Mr. Theodore Presser has asked me to make a few words of musical comment today. I have often wondered why he appointed me to the Board of this Home. I am not a music teacher. When I was a musician, my first music lesson was my last one, for reasons I shall soon make clear. I think that I must have been eleven years old when one night I heard my

mother say to my father, who was a none too prosperous clergyman: "Bill, our Charlie is eleven. Don't you think that it is time he commenced taking music lessons?" "Father put his hand over the region of his somewhat lean clerical pocketbook and asked: "How much are they?"

"Mother said, 'Twenty-five or fifty cents, depending upon the teacher.'"

"Father wrinkled his forehead and said, 'All right. Make it twenty-five cents. I guess the collections will stand that.'"

"That decided that I was to study with a Mrs.

"MUSIC STUDY EXALTS LIFE"

Araminta Smythe, a stern, cheerless widow, whose red-headed son ran errands for the apothecary's shop when he wasn't bottling soothing syrups. The great day came and Mrs. Smythe arrived with a new instruction book in one hand and a fat music roll tucked under her arm. From here on is my recollection of what happened at my first and last music lesson.

"Mrs. Smythe: 'Good morning, Charles. My! What lovely clean hands you have! I can see these little fingers scampering up and down the keys like dear little kittens! Don't frown, dear; it's not becoming to you!'"

"Me: 'Yes, Mam.'"

"Mrs. Smythe: 'You see this key, here—right under the name of the maker of the piano?'"

"Me: 'Yes, Mam.'"

"Mrs. Smythe: 'Well, this key is known as Middle-C.'"

"Me: 'Why did you have to whisper it to me?'"

"Mrs. Smythe: 'That's just one of my little tricks. I don't want you ever to forget that this is Middle-C. Now strike the note several times and say, "C, C, C, C."'"

"Me: 'C, C, C, C.'"

"Mrs. Smythe: 'Now you know that it is Middle-C.'"

"Me: 'How do you know it is Middle-C?'"

"Mrs. Smythe: 'How do I know it is Middle-C? Well, I've just told you it is Middle-C.'"

"Me: 'But why?'"

"Mrs. Smythe: 'Simply because it is Middle-C.'"

"Me: 'Haven't you any better reason than that?'"

"Mrs. Smythe: 'What's the other reason do you want? I say it's Middle-C and it is Middle-C.'"

"Me: 'But who told you it is Middle-C?'"

"Mrs. Smythe: 'My teacher, or somebody. I've forgotten.'"

"Me: 'Well, if you've forgotten, how can you prove it's Middle-C?'"

"Mrs. Smythe: 'You don't have to prove it, Charlie. I say that it's Middle-C and therefore it is Middle-C. How do you know your name is Charles?'"

"Me: 'I don't! Just answer to it when they call me!'"

"Mrs. Smythe: 'Well, why wasn't your name Bill or Tom or Dick or Jim?'"

"Me: 'You'll have to ask my Mother.'"

"Mrs. Smythe: 'Well, let's get right down to music. Now, Charles, everyone knows that this is Middle-C.'"

"Me: 'Everyone but me.'"

"Mrs. Smythe: 'Well, now you know it. Let's make this our little secret.'"

"Me: 'But if everybody knows it, it isn't any secret!'"

"Mrs. Smythe: 'Never mind. I'll explain everything.'"

"Me: 'Why isn't this key here, C?'"

"Mrs. Smythe: 'Because it is E.'"

"Me: 'Who found out it was E?'"

"Mrs. Smythe: 'That has nothing to do with the question. C is C and E is E. Now don't get me mixed up on that, Charles. Be a good boy and pay attention. Stop kicking the pedals and scratching your ears.'"

"Me: 'All right, Mrs. Smythe.'"

"Mrs. Smythe: 'Don't you want to learn music to please Papa and Mamma?'"

"Me: 'Dad said last night, after I had gone to bed, that he didn't give a whoop about my learning music! Just because Mamma wanted to show me off at the Ladies' Aid.'"

"Mrs. Smythe: 'Be still, Charlie, and don't say such naughty things.'"

"Me: 'All right, Teacher. What key is this, Mrs. Smythe?'"

"Mrs. Smythe: 'That's C, one octave above.'"

"Me: 'Above what?'"

"Mrs. Smythe: 'One octave above Middle-C.'"

"Me: 'What's it doing up there?'"

"Mrs. Smythe: 'What's it doing up there? Why, it's just there, that's all.'"

"Me: 'But I thought this was C.'"

"Mrs. Smythe: 'Well, it is C, and so is this C, and this C, and this C, and this C. Do you understand?'"

"Me: 'No, Teacher.'"

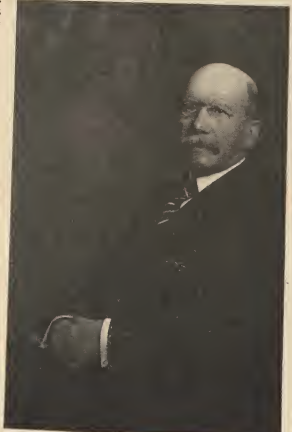
"Mrs. Smythe: 'You don't understand! Well, you know if you live; that is, if you study long enough. Now what key is this, Charlie?'"

"Me: 'You said it was Middle-C.'"

"Mrs. Smythe: 'Well, it is Middle-C.'"

"Me: 'Forever!'"

"Mrs. Smythe: 'Yes, forever, whether you like it or not. You can always remember it is C by thinking of the word C. A. T.' (Continued on Page 6)



CHARLES HEBER CLARK
(1841-1915)

Prevention Is Better Than Cure!

A Conference with

Bidu Sayão

Internationally Renowned Soprano
A Leading Artist, Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYBUT

One of the most popular artists before the public today, Bidu Sayão needs no introduction to American readers. A native of Brazil, Miss Sayão gave evidence of her unusual gifts while she was a child. She began serious vocal study in Brazil, at the age of fourteen, and went to Paris four years later. She sought the counsel of Jean de Reszke who found her vocal emissions so excellent that she need no singing lessons or such, but accepted her as a pupil in coaching and style. After beginning her career in Paris, Miss Sayão went to Italy where she sang opera, continued her studies, and absorbed the atmosphere of tradition. Once launched on her career, she has sung all the great operatic successes of the world. Miss Sayão is especially popular with American audiences for her frequent guest appearances on the Telephone Hour. In private life, Miss Sayão is the wife of Giuseppe Donis, the eminent baritone.

—Eaton's Note.



BIDU SAYÃO

THE TRAINING of the young American singer offers an interesting combination of advantages and disadvantages. Americans are a very musical people. They have a sense of rhythm in their blood, and a feeling for melodic line seems natural to them. They have usually large proportion of the fine voices and excellent opportunities for study. Another thing that astonishes me is the clever quickness with which young Americans learn! From their earliest years of training, they are able to sing in all languages. To a foreigner, this seems remarkable. In France, operatic performances are given in French; in Italy, they are presented in Italian. Thus, the most experienced and accomplished singers are seldom required to sing in any other but their own, familiar language. Over here, the newest debutante at the opera is prepared with Italian repertoire in Italian, French roles in French, and German parts in German. By way of a digression, let me say that in my own country, Brazil, we are now beginning to do things the American way, offering the repertoires of each land in the original tongue.

In the face of all these distinct advantages, you may ask what the disadvantages can be! I think that they are the direct result of the ease, the quickness, the cleverness with which young Americans approach their studies. If I judge correctly, many gifted young singers confuse the possibility of working quickly with the need for working quickly! From the moment they are accepted by a good teacher, they have their eyes on the professional goal—they think in terms, not of "How long will it take me to prepare?" but, "How soon can I be ready?" And that is the greatest disadvantage to which they could expose themselves!

Develop Vocal Background

"Quite simply, there is no 'method,' no school, no system that can speed up the natural development of a voice. The first and greatest need for any singer is a thorough, solid, carefully developed vocal background. Certainly, one can sing without such a background—some people can sing without any training at all! But if the young artist wishes to accomplish more than singing today and tomorrow; if she hopes that her voice will last through several decades of singing, she must equip herself with something better than a few roles and a good contract. I do not hesitate to say that a large proportion of the vocal problems and difficulties that arise in the first five years of a singing career, are simply the results of

an inadequate vocal background . . . the career has begun without a solid foundation.

"It is my opinion that no singer, no matter how strong or beautiful the voice, should begin singing as such without four years of thorough vocal preparation. It is this early drill work that 'fixes' the voice—gives it position, quality, endurance. The beginning of any vocal training should be scales, scales, scales. These help the voice to find its natural place; help to fix the tones in the voice, and nothing can take their place. These preliminary scales should be sung in every possible way—slowly, more quickly, *legato*, *staccato*. The best exploring exercise is the slow scale, each note sustained through a full breath, and placed right in the middle of the voice.

"Exercises are of great importance. I hesitate to recommend specific exercises in a general interview that reaches so many readers, because no two voices are alike, no two styles of vocal emission are the same, and no two problems can be overcome in quite the same way. However, I may say that no finer exercises exist than those of the great teacher, Mathilde Marchesi. The Marchesi 'method' can be found in any music shop, but of great advantage is that, when correctly used, it can prevent vocal difficulties from arising. This, of course, is much better than allowing them to creep in and then having to cure them! The Marchesi exercises are all vocalises, to be sung without words, and calculated to put the voice into focus. Some of them are lovely melodies that seem more like songs than drills; but the drill value is there! The exercises are progressively difficult and should therefore be approached under the guidance of the teacher. But the entire set present splendid vocal schooling! Not only do they focus the voice; they give you the key to the solution of any vocal difficulty that can arise. As I have said, at least four years should be spent, at the beginning of vocal study, on scales and exercises of this kind—no songs, no arias, not even singing with words! After such preliminary training, the voice should be sufficiently focussed, placed, and 'smoothed' to allow the beginning of actual singing.

The Middle Register

"While I have never had any special vocal problems to overcome, I began my work with a rather small voice. I was worried about this and asked Jean de Reszke for advice. I am glad to repeat to others what that master told me: 'Never force the voice

for volume! Develop the voice normally, naturally, gradually, and it will grow, seemingly by itself.' He also assured me that the best way to build a voice is to develop the middle register. Many young singers with coloratura voices seem to resent this—they think that concentration on the 'mezzo voce' (the middle voice) will rob them of range. As a matter of fact, the exact opposite is the truth! Range, as well as volume, develops from the perfection of the middle voice. Most singing is done in this middle voice—and it is the middle voice that indicates the status of any voice: the sound, healthy voice has a firm, sound middle register while the voice that shows 'holes' in the middle is nearing the end of its powers!

Tone Position

"While I am on the subject of range, let me say that the position of the tone counts for more than exercises. Each kind of singing requires a differently placed tone—indeed, it is the position that controls the tone. For coloratura singing, the tone is placed higher in the chambers of resonance. For lyric singing, the throat is more open. Without a knowledge of tone position, the best drills are of little help!

"The thorough vocal background which I advocate so strongly, helps to smooth away difficulties of dynamics. Anyone can sing *forte*—but few singers take the time to master a pure and beautiful pianissimo tone. I believe that a perfect pianissimo is an inborn gift, like the voice itself; but it can certainly be aided by proper development. One of the best exercises is the spinning of tone—taking one note on each full breath, beginning it *pianissimo*, making a gradual *crescendo*, and diminishing again to *pianissimo*. In this drill, of course, the tone must be not only pure, free, and well-controlled; it must be supported by a strong diaphragmatic breath—always inhaled through the nose!

Musical Style

"But the best vocal work won't take you far in a professional career if it is not solidly reinforced with a knowledge of musical style. Your audience demands good tone, but it is never tone alone that people come to hear! They wish to be moved, transported, taken out of themselves, through art. How are you to do this? By making a thorough study of the various styles and schools of music—what they mean, how they came to mean what they do. I have a vivid recollection of Jean de Reszke's (Continued on Page 48)

Whither Away

(Continued from Page 3)

the works of some modernists with great ostensible delight, while others hear those passages with uncountable disgust. The first time we heard many of the works of Debussy, Stravinsky, Ravel, Prokofiev, Honegger, Milhaud, Shostakovich, and others, we found them most intriguing. The Gurre-Lieder of Schoenberg impressed us profoundly, but when certain of these composers reached out beyond our normal comprehension and tone tolerance, we systematically sidetracked them. In many cases these extreme compositions seemed like the nasty, smelly messes that chemists compound in a laboratory as a part of a process which, in the end, may be significant.

Mr. Slonimsky, in his popular book, "The Road to Music," which was reviewed in *THE ERUME* in December, 1947, illustrates the difference between the modern Atonal, Polytonal, Pandiatonic and the old German folk song, *Ach, du Lieber Augustin*:

1. Atonal

2. Polytonal

3. Pandiatonic

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Why torture a quaint time in this way? If poor Lieber Augustin were to hear it he might ask, "Why put catsup in your chocolate soda?" or "Why put mustard on your strawberry shortcake?"

With the coming of modern music most of the outstanding composers became "infected." Sibelius, Richard Strauss, Rachmaninoff remained comparatively conservative, but many of the others preferred to leap into the unknown, producing music which is so distinctively different that it must be called entirely original. But will this music be as fresh and as new as Debussy, Haydn, Mozart, Beethoven, Chopin, Schumann, Wagner, and Brahms today?

America has now become the home of most of the modernist composers of the present day, largely because of conditions brought about by the great war. Our American orchestras for at least a decade have played extremely modern works, indicating a comparative hospitality that has given much exorable cause of conditions brought about by the great war. That if these orchestras did not play the great music of the past, they would soon be playing to empty seats. How much of the tolerance shown to many of the cascades of incoherent, incomprehensible discords is due to curiosity, is hard to estimate. One of the foremost European publishers once asked us to hear a performance at Wiesbaden of a new work by a sen-

sational composer. We heard the work and we felt seriously that it was very little different in effect from the music of the clown band on "the greatest show on earth," caricaturing Sousa's Band. "How," we asked, "can you afford to put into print such an expensive work? Is there any sale for it?" "No," replied the publisher, "it creates a sensation of extravagance when it is first done, and then we rent it on royalty to orchestras all over the world. It is played once as a curiosity and almost never is played again."

A few weeks ago there came to the office of *THE ERUME* a very able pianist who had been playing public-

The Mysteries of Middle C

(Continued from Page 4)

"Me: 'What have cats to do with music?'"
 "Mrs. Smythe: 'Nothing, but if you want to remember Middle-C, all you have to do is to think of cats.'"
 "Me: 'I hate cats.'"
 "Mrs. Smythe: 'Well, then think of catbirds.'"
 "Me: 'I hate catbirds, too.'"
 "Mrs. Smythe: 'Well, then go ahead and think of anything that begins with C—camels, cannibals, Chinamen, canaries, castor oil, cantaloupes, centipedes.'"
 "Me: 'What's a centipede, Teacher?'"
 "Mrs. Smythe: 'Now, Charles, centipedes haven't anything to do with music!'"
 "Me: 'But you just said—'"
 "Mrs. Smythe: 'I know I did, but I was joking.'"
 "Me: 'Oh!'"
 "Mrs. Smythe: 'I just didn't want you to forget Middle-C.'"
 "Me: 'I didn't know music was so hard.'"
 "Mrs. Smythe: 'It isn't hard, only you are making it hard. Now let's get back to Middle-C. After C comes D. That's this key here. When you want to remember D, think of Dog D. O. G. D for Dog: Isn't that wonderful?'"
 "Me: 'Is the cat chasing the dog?'"
 "Mrs. Smythe: 'No, of course not, Charles. They are friends. They both get on the same plate.'"
 "Me: 'Then why do you put that black fence between the cat and the dog?'"
 "Mrs. Smythe: 'That's marvelous, Charles! I never even thought of that, myself. Now I know you have musical talent! That black fence is either C-sharp or D-flat.'"

"Me: 'C-sharp or D-flat?'"
 "Mrs. Smythe: 'Yes, it's C-sharp or D-flat.'"
 "Me: 'It can't be both. It must be one or the other.'"
 "Mrs. Smythe: 'I said it was C-sharp or D-flat.'"
 "Me: 'You mean that it's half dog and half cat?'"
 "Mrs. Smythe: 'Charles!'"
 "Me: 'Can't you make up your mind, which?'"
 "Mrs. Smythe: 'Certainly!'"
 "Me: 'You could call it a mutt.'"
 "Mrs. Smythe: 'Charles, in another minute you'll make me very angry!'"
 "Me: 'Why?'"
 "Mrs. Smythe: 'Because you don't keep your mind on the lesson. Now, be a good boy. You'll find out all about these things some day.'"
 "Me: 'When?'"
 "Mrs. Smythe: 'Never mind. Just forget it. Did you have onions for breakfast, Charles?'"
 "Me: 'No. I just ate one. Can't you play the piano if you like onions?'"
 "Mrs. Smythe: 'That is enough about onions, Charles.'"
 "Me: 'Well, you brought it up, Mrs. Smythe.'"
 "Mrs. Smythe: 'Let's go back to our Middle-C.'"
 "Me: 'All right.'"
 "Mrs. Smythe: 'These five lines I am drawing are a staff.'"
 "Me: 'Why do you call it a staff, Teacher?'"
 "Mrs. Smythe: 'If you don't have to know why, I say this is a staff and it is a staff.'"
 "Me: 'Like Middle-C.'"
 "Mrs. Smythe: 'Now watch me draw the funny sign on the staff. That's the G Clef or Treble Clef. See how it twines around the second line on the staff, G. That's why we call it the G Clef.'"
 "Me: 'I see it as an S turned backward.'"
 "Mrs. Smythe: 'So it does. I never noticed it, but

ly the works of one of the older living modernists. He played one of the master's compositions which sounded to our ears like a mallet cast walking over the keyboard. Then he played another, and the only difference was that the cat in the key with other players was playing this master's works. He replied, "There's only one, and for some time he has been too ill to appear." It reminded us of many conversations we had had with Mr. Rachmaninoff, who sentenced modernist music to oblivion in twenty-five years. It seemed to us that the oblivion had already arrived.

there aren't any S's in music."
 "Me: 'That's nice. How many keys are there on the keyboard?'"
 "Mrs. Smythe: 'Over eighty.'"
 "Me: 'Do we have to go through all this eighty times?'"
 "Mrs. Smythe: 'No, certainly not. Soon you will be playing pretty tunes like this. This is *Vanise Doodie*. It's very old.'"
 "Me: 'Can't you play anything newer than that?'"
 "Mrs. Smythe: 'Certainly, but you'll never learn to play unless you learn your keys and the staff. Now play these notes in the four spaces on the G Staff spell Face—F A C E. Think of your face and you can always remember them.'"
 "Me: 'What do they look like?'"
 "Mrs. Smythe: 'Nobody's. They just spell face. Now this thing there, that looks like an egg, is a whole note.'"
 "Me: 'Yes, Ma'am.'"
 "Mrs. Smythe: 'Put a stick on the egg, like this, and presto, it becomes a half note!'"
 "Me: 'Yes, Ma'am.'"
 "Mrs. Smythe: 'Black up the egg with the stick, and it becomes a quarter note.'"
 "Me: 'Yes, Ma'am.'"
 "Mrs. Smythe: 'Now what is this first note?'"
 "Me: 'An egg.'"
 "Mrs. Smythe: 'But I told you it was a whole note.'"
 "Me: 'But you said at the same time it was an egg!'"
 "Mrs. Smythe: 'But you are not to call it an egg any more. It's a whole note!'"
 "Me: 'Yes, Ma'am.'"
 "Mrs. Smythe: 'Charles, I think you are making fun of me.'"
 "Me: 'No, honest, Teacher. I want to learn.'"
 "Mrs. Smythe: 'Now, Charles, I have a lot of notes written on these little cards. I'm going to mix them all up on the table and see what we can find. What does that look like?'"
 "Me: 'An omelette!'"
 "Mrs. Smythe: 'Charles!'"
 "Just then Mother came in and said: 'How is Charles making out?'"
 "Mrs. Smythe: 'Just wonderfully, Mrs. Clark. He asks such intelligent questions. But it will take a little while. Now Charles, let's get back to Middle-C. I have a great surprise for you. Middle-C is like the Home Plate in baseball.'"
 "Me: 'The Home Plate?'"
 "Mrs. Smythe: 'Yes. Isn't that lovely?'"
 "Mrs. Smythe: 'Do you play baseball?'"
 "Mrs. Smythe: 'No, but I learned all about this in a musical magazine. You see, Mrs. Clark, Baseball is the very latest thing in the Home Plate is the thing they all run at when the batter makes a strike and everybody yells. Boys just go crazy over it. It's the latest thing in teaching.'"
 "Me: 'Mrs. Smythe, did you ever have a baseball bat in your hands?'"
 "Mrs. Smythe: 'No, but I often wish I—'"
 Mother broke in then and said: 'Mrs. Smythe, I think Charles has had enough for today.' So I took my first and last piano lesson."

It is nearly a hundred years since Charles Heber Clark took his solitary (Continued on Page 6)

AFTER a lecture on modern music, a lady approached the lecturer and asked: "But don't you think that music should be beautiful?" This innocent question cuts to the heart of the problem of new music. The ideal of musical beauty has undergone such drastic changes that it is no longer possible to speak of beautiful and discordant music, without referring to the date: beautiful circa 1900, or beautiful as per 1950? When I conducted concerts of new American music in pre-Hitler Berlin, a German critic summed up his impressions of the modern score *Dichotomy* by Wallingford Riegler in the following words: "It sounded as though a pack of rats were being slowly tortured to death while from time to time a dying owl emitted mournful groans." This quotation occupies a place of honor in a "Dictionary of Musical Invetive," which I am now preparing for publication. But among the entries in this Dictionary I find also the following quotation from *Musical Review* of December, 1880, published in New York: "Liszt's 'Pauze' Symphony is repelling; you feel like doing something unpleasant to the man who would suggest your diving into such rugged ground and trying to get reason out of such distracting chaos. It may be the Music of the Future, but it sounds remarkably like Cacophony of the Present."

Then there is this about Beethoven, in "Music of Nature" by William Gardiner, published in 1837: "Beethoven was completely dead for the last ten years of his life during which his compositions have paraded the most incomprehensible wildness; his imagination seems to have fed upon the ruins of his sensitive organs."

I also have in my possession a unique cartoon published by G. Schirmer in 1869 entitled "The Music of the Future." It represents a large symphony orchestra, with string players madly sawing away, brass blaring, and drum players kicking the drums with their heads and perforating them with their boots. In addition, there is an animal section consisting of baying jackasses and howling cats. The conductor is suspended in mid-air beating time with both his hands and feet. At the foot of the podium lies an orchestral score the suggestive inscription: "Wagner, not to be played much until 1955."

If our musical grandfathers thought that Beethoven and Wagner were ugly, what would they say of the modern jazz and its offshoots? Yet popular music was not to be thriving if the young generation of the middle of the Twentieth Century did not regard it as extremely enchanting and fascinating.

HARMONIZATION IN MAJOR TRIADS

Figures indicate intervals between the Melody and the Bass.

When a new art emerges with such unmistakable vigor as modern music, the duty of a critical observer is not to wring his hands in despair and lament on the horrors of musical delinquency, but to tabulate and classify the recurrent usages and separate their basic elements from incidents and phony phrasings. It stands to reason that if new chords and melodic



Young Music Must Have New Tools

by Nicolas Slonimsky

progressions come into universal use, they must be deeply rooted in the musical consciousness. Some of these procedures are remarkably simple, and in fact have been in use since Liszt, only they lack a name and a manual for use. Let us consider for instance the harmonization of melodies in unrelated major chords. Every note of the melody is regarded in this system as either the root, the third, or the fifth of a major triad. For instance, C is the tonic of C major, the median of A-flat major and the dominant of F major; the stationary melody of four consecutive C's will be harmonized by chords of C major, A-flat major, F major and again C major. The result is very forceful harmony. (See Ex. 1.)

The application of this major key harmony to a moving melody is very simple. When the melody goes up we consider each successive melodic note as the root, the median and the dominant of a major triad; when it comes down we reverse the order of chords. Thus the ascending melody C, D, E-flat would be harmonized in C major, D-flat major and A-flat major. When there is a skip in the melody, we skip a chord, too. For instance, the ascending melody, C, E, F, will be harmonized in C major, A major and F major.

There are numerous examples of this type of harmonization in Moussorgsky, Debussy, Puccini, and other composers. We can find examples of such harmony even in Mozart, as for instance, in his Fantasy in C minor, in which there is a modulation from F-sharp major to D major through the single common tone in the melody. (See Ex. 2.)

Every musician is conversant with the term Polytomy. Yet real Polytomy is almost never used in actual music. It is mostly Bitonality, a combination of two different keys. The simplest and the most euphonious polytonal combination is produced by playing scales in thirds and in sixths in two different keys, for instance C major in the left hand and E major in the right hand. It is not an easy exercise; from the force of habit the fingers of the left hand will tend to climb onto black keys to make it an all E-major affair. Still more difficult it is to play C major in the

right hand and E-flat major in the left hand. Try it over on your piano!

Those who are ambitious may combine Polytomy with Polyrhythmic playing. This is accomplished by playing three notes of E major in the right hand against two notes of C major in the left hand; or four notes in the right hand against three in the left hand. Polyrhythmic practices are nothing new: Latin American rumba players use a counterpoint of three beats against four in their dance music as a matter of course.

TONAL HARMONIZATION OF A TWELVE-TONE PATTERN

HARMONIZATION IN SEVENTH-CHORDS

Another enlargement of available music resources is a system of chord formation which I have called Pandiatonic. Reduced to the simplest terms of C major, Pandiatonic Harmony is a free use of all white keys regardless of what happens inside such chords. Jazz players have long used (Continued on Page 6)

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and
Music Educator



Theory, keyboard harmony, and writing assignments on the blackboard are of course the same for all. The teacher budgets the hour explicitly—so much time for technique, sight reading (often done simultaneously by four pupils at two pianos), solo playing, criticism by students of each other's performance, and so on.

From Two Group Experts

Miss Muriel Fouts of Rochester, New York, author of the successful, "Fun in Music," herself an outstanding group teacher, sets down some of its advantages. Of the social aspects, Miss Fouts says: "The students become less self-centered, less self-conscious through participation and sharing with the others. They find competition inspiring and encouraging for there is always some point in which each excels and which the teacher underlines fulomely. They become acutely alert, aware and observing, and soon learn to give and take criticism."

Concerning work and learning habits Miss Fouts writes: "Constant repetition heard in class fastens the learning in the student's consciousness; more efficient work habits are established because of the necessity for study routines; new approaches and ideas are gained from the others. The teacher saves time by being able to say many things once to the entire group, by organizing and assigning efficient and interesting technique routines and by covering much more musical material through 'bitting the high spots!' Necessary relaxing, rhythmic, and different games, 'conducting,' and other drills away from the piano are done with zest and humor."

"Group teaching means increased earnings for teachers, not only higher hourly rates, but also, since parents and students soon appreciate the fact that progress in group training equals and often exceeds private work, they are willing to pay as much or nearly as much for the group lesson as for a private hour. Also, the teacher is able to take on at least twice as many students—no small consideration nowadays when food teachers everywhere report lengthening waiting lists."

From the Eastman School in Rochester comes Miss Gladys Rosendentscher who teaches college age students there in groups, most of them "secondary" piano pupils who make in other instruments or voice. She enumerates these benefits of group training:

1. "An overly large registration has been successfully and progressively accommodated."
2. "By meeting twice a week for an hour these students have longer and more frequent contacts with the piano. (It has often been the case heretofore that students would skip by with a half hour private lesson and a cramming of practice on the day of the lesson—especially with crowded practice room conditions.)"
3. "Many lachadical or slow to interest pupils who take piano lessons because they 'have to,' find themselves growing interested under the stimulation of group study. The teacher, by ideas, the observation of fellow students, the point and momentum to group participation give them a new impetus to their study."
4. "The piano work can be given in a practical way to fit individual needs. Examples:

- a. Much sight reading is assigned, both ensemble and individual of all types of material (accompaniments for voice or instrument, folk songs, chorales) to develop skill in accompanying their own students or class.
- b. There is a direct tie-up between theory and piano, since the keyboard harmony work is carried over into the piano classes through transposition, modulation, simple improvisation of bass or accompaniment to a melody and so forth.
- c. The students are expected to prepare without help of the teacher, piano accompaniments for their own major instrument or voice. For the latter the student must bring along to the audition a performer. (We have had some astonishingly fine performances of difficult accompaniments). The students choose the pieces they prepare on their own."

5. "We give the group the maximum of material to cover, not always respecting polished performances of each piece, since the objective of the classes is to acquaint the students with as much of a cross-section of piano literature as their degree of advancement warrants."
6. "We find that the presentation and 'putting over' of technique is easier and far more stimulating in a group."

Miss Rosendentscher adds: "We aim to give the student in the limited period of time a fruitful and usable piano experience. . . . Our groups have four to five members. We try to keep down to four."

Thank you Miss Fouts and Miss Rosendentscher for your helpful reports!

Those Waiting Lists

Dozens of teachers have written of their not unpleasant dilemma; that is, waiting lists of pupils as long again as their present capacity teaching hours. This year, more than ever, they have been overwhelmed by the deluge of young and old pupils vying to tickle the ivories. Some of the teachers who have boldly tackled these lengthening waiting lists by putting the students in groups have been surprised by the good results. Seventy-two college grade boys at the Stephens College (Columbia, Missouri) are flourishing mightily. One group of six Stephens girls is even going all out in a strenuous combination course of piano, theory, and music appreciation! Dr. Peter Hansen, chairman of the Stephens Music Department, and his enterprising faculty have embarked wholeheartedly on the project. . . . They promise us a report at the school year's end.

Music Schools and Conservatories will be wise to establish groups with their members at the beginning of the semester. Now is the time to enlist as one of the pioneers in this significant movement. If you are a private teacher, start a group in your studio to prove to yourself and your pupils that you can do it. At first choose your most interested, less gifted students. What a relief to pool them! What a time, energy and disposition saved! If they turn up their noses and resent regimentation drop them and organize a group of brand new students. When these are well along the way, invite the dull private "dopes" to sit in at a group lesson. They will be so stimulated by its vitality and surprised by its ability that you will have no further difficulty selling them on it. Several teachers know make it a rule that only students who join a group may arrange for private lessons. These are in addition to the group lessons, of course. . . . It works like a charm!

Let everyone consent with his own group procedures. The sky is the limit! The enthusiastic students will snap at almost any bait. By summer enough practice should be assembled to draw definitive conclusions, tighten up group teaching techniques, set up plans for streamlining the course.

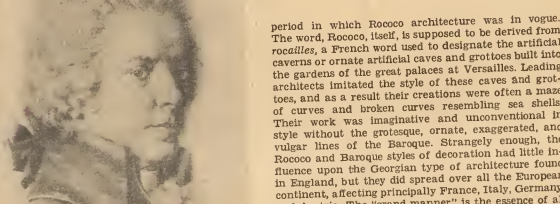
Yes, the New Era is waiting outside! Will you open up the door, or shoot it away and miss one of the biggest opportunities of your teaching career?

• • • • •
"Of the nine the loveliest three
Are playing, music, poetry,
But those art-freest of the free
Matchless love of harmony."
—GILLFAXER

Mozart, the Musical Flower of the Rococo Period

How the Historical Background of a Composer Affects His Music

by Rev. Eugene Kellenbenz, O. S. B.



WOLFGANG AMADEUS MOZART

From a crayon portrait by Schmid.

WITH MANY composers we can gain a more sensitive appreciation of their music if, by the magic carpet of our imaginations, we place ourselves back in the very historical period in which the composers lived and worked. A composer cannot help but absorb into his musical nervous system the spirit of his age. We, as moderns, live in an industrial age. Scientific and industrial progress are the hall marks of our time. We are consciously and unconsciously aware of it or not, this fact profoundly influences our mental processes. We live life at a fast tempo, the pace set by the machine. We approach the business of living with a hurried impatience that is more quickly reflecting the architectural style of a bygone age, and also the lives and manners of the people of that period. Many choice examples of Rococo in Bavaria, Saxony, and Italy were demolished during World War II.

Influence of Economic Situation

Now we must make a closer examination of the Rococo Period. The last half of the 17th century, the situation as it obtained at the time. Nine tenths of the people of Europe lived in poverty, the greater share of European wealth going to the support of the nobility. As a consequence the nobility had both the wealth and the leisure to live in the "grand manner." It was the nobility that gave tone to the eighteenth century. The courtier spent his day in drawing rooms delightfully engrossed in the gay court life. The highly artificial atmosphere where the only serious business of the day was finding some new frivolity for amusement, or giving ear to a succulent court scandal that was making the rounds. As time went on, the nobles became more and more secluded from the world outside the brightly lighted court rooms. The French duke or baron, in his fairland world, lacked the realism to see that revolution was seething among the masses of the people who were becoming dissatisfied with destitution. The French nobles could have stopped revolution in its early stages by shooting a few lawless leaders. Yet in his fairland world where life seemed just as pleasant as a dream, the noble pitted rather than feared the "big bad wolf." In a flash the dream was dispelled. The horrible French Revolution broke. The nobility found themselves being carried off in droves to the guillotine. Even in the darkest hour of the revolution the nobles still showed up to see their children to the guillotine.

It is certain Mozart did not live in a machine age. What sort of an age was it? It was an epoch in history known as the Rococo Period. The term Rococo more properly refers to the style of architecture which flourished in the eighteenth century. But it has come to be applied to the whole

period in which Rococo architecture was in vogue. The word, Rococo, itself, is supposed to be derived from *rocaille*, a French word used to designate the artificial caverns or ornate artificial caves and grottoes built into the gardens of the great palaces at Versailles. Leading architects imitated the style of these caves and grottoes, and as a result their creations were often a maze of curves and broken curves resembling sea shells, style without the grotesque, ornate, exaggerated, and vulgar lines of the Baroque. Strangely enough, the Rococo and Baroque styles of decoration had little to do with the Georgian type of architecture found in England, but they did spread over all the European continent, affecting principally France, Italy, Germany, and Austria. The "grand manner" is the essence of all that is Rococo. It was an age of the "grand style" not only in architecture but also in music, painting, and in the art of living. It was for this reason that this entire historical period has come to be called the Rococo Age. If you wish dates, the period began with the death of King Louis XIV of France in 1715 and the death of King Louis XVI in 1793. Haydn, therefore, who was born in 1732 (the same year as George Washington), belonged to the Rococo period. Haydn's patrons, the Esterhazy family, lived in castles which were notable examples of Rococo architecture. Haydn's pupil, Mozart, was born in 1756, and came into his own as a composer when this brilliant age was at its height. The Rococo, with its flagrant lack of restraint, is now to be seen only in stage decorations reflecting the architectural style of a bygone age, and also the lives and manners of the people of that period. Many choice examples of Rococo in Bavaria, Saxony, and Italy were demolished during World War II.

Nobles and their ladies dressed as meticulously as they their execution as for some court function. They so absorbed in their dream world that not even the sober reality of execution could shock them out of it. We are told of a young duchess who spent hours at her toilette preparatory to her trip to the guillotine. No detail of her costume was overlooked. It was all done with the same exacting care she would have used if she were to be in attendance at the queen's throne that afternoon. The duchess ascended the scaffold with her perfect poise and self-assurance. She asked of her executioner a moment or two that she might make a few last minute adjustments on her hairdress. And then the guillotine.

"This all appears completely ridiculous to us, but that was life in the Rococo Period. Every detail of living was done with frill and flourish, in the "grand manner."

Composes for Nobility

Mozart's life falls into the latter half of the eighteenth century. His death occurred in 1791, two years before the execution of Louis XVI. Since Mozart as a boy prodigy toured the courts of Europe, the drawing rooms of the nobility were a familiar sight to him. As a composer this same nobility were to be his customers. In Mozart's day there were no concerts for the general public, and the composer who wished to make his bread and butter at music must compose for the nobility. Given at the palaces of the nobility, Mozart as a conscientious craftsman must please the musical tastes of the noblemen who were his customers. This Mozart did, and it is for this reason that his music is a truly perfect reflection of the life and times of the eighteenth century. His music has all the grace and elegance of a princess freshly groomed for a gay evening at court. In a sparkling musical story Mozart tells us of the world as people that he knew so well. For this reason we can gain a deeper insight and finer understanding of Mozart's music by a quick (Continued on Page 46)

MOZART AS A CHILD PRODIGY

This engraving, made in France, was republished in England in 1823 and described as "a scarce French Print."

Symphonic Broadcasts Command Wide Attention

by Alfred Lindsay Morgan

The Philharmonic-Symphony Orchestra of New York began its eighteenth season of broadcasts on October 12 (Columbia Network, 3:00 to 4:30 P.M., EST). The first four concerts were conducted by Leopold Stokowski, who with his unusual gift for program making presented some seldom-heard music. Pleasantly warm-toned reading of Brahms' Second Symphony in that opening broadcast which also contained Debussy's Three Nocturnes. The third work called *Strines*, owing even in the concert hall much less on the radio. It is the three because of its infrequent performance. Mr. Stokowski has long evidenced a flair for this type of piece and his interpretation of the impressionistic music was appreciably performed with sumptuous and colorful sounds. In a later concert of all-Russian Synthesis arranged in his Symphonic opera "Boris Godunov," a work which has incited considerable critical discussion but which remains, in our estimation, an impressive and cogent arrangement of Moussorgsky's music.

Dimitri Mitropoulos, taking over the orchestra for four concerts on November 23, revived in his initial phony, which had not been heard in this country since 1930. The Strauss symphony, composed in 1915, is a colossal score requiring a huge orchestra, and a machine, and cowbells. In one long movement of nearly an hour's duration the work, expressing the beauties and dangers of an Alpine ascent, reveals the composer's striking abilities as a modern orchestral technician. Its thematic structure, however, lacks lofty inspiration, being almost too story, lantern slides effect. Since the work aims to tell a story, lantern slides effect. Since the work aims to tell a story, lantern slides effect.

Mitropoulos' interest in this symphony may be traceable to his enthusiasm for mountain climbing; he has scaled many of the most difficult ranges in this country. The opening half of the Philharmonic-Symphony season has been given over to guest conductors. This sort of arrangement is desirable to the large audience it gives people who do not have access to the large concert halls an opportunity to evaluate the work of some of the leading musicians of today. The French conductor, Charles Münch, taking over the orchestra for the broadcasts of November 9 and 16, sustained the high critical reception he received last year. Following Münch, George Szell, the Hungarian-born conductor, was heard in three appreciably devised and planned concerts.

Charles Münch returns for the first two concerts of the orchestra this month, after which Bruno Walter, permanent Musical Director of the orchestra, takes over. In the January 4 broadcast, radio listeners will have an opportunity to hear Arthur Honegger's cantata, "Jeanne d'Arc au Boucher," based on a text by Paul Claudel, which utilizes both speaking and singing voice, and an adult and children's chorus. This work was written during the war and was first heard in Belgium during the Occupation, where curiously it was also recorded without protest from the Germans. Among Walter's novelties this season will be a performance of Mahler's Sixth Symphony, which will receive its first American performance.

Relying his four score years, Maestro Arturo Toscanini has revealed in his first scheduled performances with the NBC Symphony Orchestra his ability to make music in a vital and memorable manner. Those who heard his performance of Tchaikovsky's "Pathétique" Symphony in the broadcast of November 15 must have felt with the present writer how deeply the conductor has absorbed this music and how intensely he can feel and express a work of this kind. His performance brought forth considerable praise from critics for its clarity of line, its emotional pulsance and its avoidance of dramatic excesses with which others endow the symphony on occasion. In his November 22 broadcast, the Maestro revived interest in Vivaldi with the performance of the Concerto for Violin and Strings in B-flat. The work had not been played in two hundred years since it was only recently discovered in a collection of Vivaldi autographs at the National Library in Turin, Italy. Misha Mischakoff, the concertmaster of the orchestra, is remembered as the sympathetic soloist. The program of November 22 radio listeners were given a rare opportunity to hear Seldom has this writer remembered the classical appreciably performed.

Following his custom in recent years of performing a complete opera on the air, the Maestro gave the greatest performance of Verdi's dramatic masterpiece, "Otello," in the broadcasts of December 6 and 13. It is to be ardently hoped that this notable venture be lost in the archives of radio but will find its way to those now living, can enjoy again and again such a masterpiece making.

The Boston Symphony Orchestra concerts, under the direction of Serge Koussevitzky, are back on the air on Tuesday nights (American Broadcasting Network, 9:30 to 10:30, EST). The pioneer in symphonic broadcasting, the Boston Orchestra was the first symphonic ensemble to be heard on the air. Its initial broadcast, with Dr. Koussevitzky conducting, was presented from Symphony Hall, Boston, on January 29, 1928. The regular season of the orchestra which began on October 14 extends through April 13, 1948. The Cambridge, New Haven, Pittsburgh, Detroit, New London, and Hartford, as well as from Boston.

The Metropolitan Opera Auditions of the Air, which have not been heard since the close of the 1945 season, will be resumed on Sunday afternoon, January 4 (American Broadcasting Network, 4:30 to 5 P.M., EST).

Among radio personalities known alike to old and young is Don Carney, who is familiarly called "Uncle Don." Many of your children and your neighbors' children grew up with him, and some of them are perhaps repeating their early radio experiences with Uncle Don's Record Party, heard on the Mutual Network.

RADIO

"MUSIC STUDY EXALTS LIFE"

DR. KARL KREUGER

each Saturday morning from 9:30 to 10:00 A.M., EST. Back in 1925, when radio was still in knee pants, a man named Don Carney, who did general radio chores for New York's Mutual station WOR, was asked to audition in a hurry for a proposed children's program. Without any preparation, and knowing only that the prospective sponsor made children's toys, Carney stepped before a microphone and presented a half-hour of children's songs, chatter and whimsy which so tickled the manufacturer that he was hired on the spot. Since that day, Carney—who came to be known to millions as radio's "Uncle Don"—has taken on some of the qualities, to quote an official at WOR, "of Old Man River—for he just keeps 'rolling along' with a laugh like bubbling water and an inexhaustible fund of make-believe which has endeared him to children everywhere." His Saturday-morning half-hour presents music and inimitable high jinks which delight the youngsters and helps them take an early interest in music.

The "Gateways to Music" programs of Columbia Network's American School of the Air have some highly interesting programs planned this month (time schedule, Thursdays, 8:00 to 9:30 P.M., EST). We hope you will miss the program of January 1st, called "Ring in the New Year," for it was a broadcast from high in the singing tower of New York's Riverside Church—a concert from the great bells. "Around the Baltic" on January 8, brings us music from Finland, Denmark, Sweden, and Norway. On January 15, we will hear music of Latin America—traditional chants of mountain Indians, cheerful song-dances of the pampas—in a program called "Saludos Americanos." "The Potsdam Concert" of January 22 will present early music heard in the court of Frederick the Great, King of Prussia, and on January 29, the music will be from the Mediterranean area.

The Detroit Symphony Orchestra's broadcasts (American Network, 8:00 to 9:00 P.M., EST—Sundays) is usually a variety program. Dr. Karl Krueger, an 44-year-old conductor, is the musical director of the orchestra, and, if nothing else, a dextrous program maker. Sometimes the conductor's direction suggests insufficient preparation, again it reveals a sympathetic and knowing absorption with the music. The commentaries on these broadcasts are by invitation of the most interesting programs on the air. From 11:30 to midnight, EST—Columbia network, still remains one of the most interesting programs on the air. These performances have been heard than on any other, if you have not heard recent broadcasts, you have missed some unusual music.

ENGLISH TEXTS OF SCHUMANN SONGS

"TEXTS OF THE VOCAL WORKS OF ROBERT SCHUMANN IN ENGLISH TRANSLATION." By Henry S. Drinker. Pages, 145. Printed privately and distributed by The Association of American Colleges Arts Program, 19 West 44th Street, New York City.

Robert Schumann was brought up in his father's book shop and on the shelves found romance and poetry which had much to do with shaping his life and his future masterpieces. Apart from the strong influence of the mystic novelist, Johann Paul Frederik Richter, and the outstanding classicists, Schumann was most moved by the large number of lyricists, including Goethe, Rückert, Eichendorff, Chamisso, von Fallersleben, but especially Heine. His settings of their poems are as pure and natural as the spirits of the poets themselves. These are among the rarest gems of song literature. Many of the translations of these verses, which include poems originally in English by Bobby Burns, Lord Byron, Mary Stuart, as well as twelve Swiss love songs, represent a very large variety of texts, some extremely sensitive, such as Heine's *Die Lotusbäume und Du bist wie eine Blume*. Others are intensely dramatic, such as the marvelous "Frauenliebe und Leben" cycle and *Ich Klage Nicht*. It is highly desirable that the English versions in this English the true spirit of the poems and that the English be adapted to Schumann's idiom.

Henry S. Drinker, able Philadelphia musical amateur and distinguished attorney, has undertaken the translation of a large number of Schumann's songs. His numerous translations from German, Russian, and Latin are now available in most large libraries.

MUSICAL DIARY

"THE YEAR IN AMERICAN MUSIC." Edited by Julius Bloom. Pages, 571. Price, \$5.00. Publisher, Allen, Towne & Heath, Inc.

At last we have for the first time a musical diary. It is for the year 1946-1947 and makes a comprehensive chronicle of major events in the American musical scene. Since this voluminous book brings forth recollections of such a copious flow of musical activity, and inasmuch as it actually represents only a very small part of our great musical achievements (largely as seen through a New York metropolitan telescope), we can comfortably realize that our country has reached giant musical proportions. The Editor has striven to be impartial in his judgments and the work should prove valuable to future musical historians.

AN EPOCH MAKING BOOK

"THEASURUS OF SCALES AND MELODIC PATTERNS." By Nicolas Slonimsky. Pages, 243 (sheet music size). Price, \$12.00. Publisher, Coleman-Ross Company, Inc. The Editor is glad to have a theoretical work of staggering dimensions for review. Slonimsky, like some other of his compatriots, has a technically omniscient mind which led someone to remark that "he seems to have been one thousand years old when he was born." None but one with a very brilliant, original, and experienced mind could have written this book.

Mr. Slonimsky came to America from his native Russia (where he had been a pupil of the Petropgrad Conservatory), when he was thirty-one. He has been an American citizen for sixteen years. His first post in America was as an instructor at the Eastman School of Music. Since that time he has developed into one of the foremost promoters of ultra-modern music and has been invited as guest conductor to appear with important orchestras in the United States, Europe, and South America. He also was conductor of the American Sodalita (orchestra) at Harvard and was intimately associated with Mr. Serge Koussevitzky.

It is, however, as a musicologist that Mr. Slonimsky has won his widest renown. In his "Theasurus of Scales and Melodic Patterns," he has built a world which may well be the foundation for the study of the future of music of the future. The book in no sense resembles James Francis Cooke's "Mastering the Scales and Arpeggios," designed as a "daily bread" practice book dealing with the major and minor scales in all forms. Mr. Slonimsky's work pioneers into uncharted fields of tonality. He presents over thirteen hundred different scales and pattern forms. More than this, he has in-

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

Any book here may be secured from THE ETUDE MUSIC MAGAZINE if the price given on receipt of cash or check.

vented an entirely new nomenclature such as Infra-inter-ultra-patration, and a whole glossary of original appellations. He does not deem it necessary to finger any of his scales and patterns. That he leaves to the ingenuity of the performer. All of the scales and patterns are centered upon C as the initial and concluding tone. In other words, there are no key signatures in the work. If the reader wishes to use other keys he is expected to transpose them. In concluding his introduction, Mr. Slonimsky writes: "John Stuart Mill once wrote: 'I was seriously tormented by the thought of the exhaustibility of musical combinations. The octave consists only of five tones and two semitones, which can be put together in only a limited number of ways of which but a small proportion are beautiful:

the unbounded universe of melodic patterns, there is no likelihood that new music will die of internal starvation in the next 1000 years."

The major potentiality of this work is to help the composer to discover new scale combinations leading to some of the half billion (minus) combinations of the twelve tones of the chromatic scale. Some of this work we are certain, prove very sour to the ear of the average person, although they may seem like honey to the ears of a Schoenberg, a Haba, a Berg, or an Ives. But as Mr. Slonimsky has written in another book, "The discord of today may be the concord of tomorrow." Your reviewer understands that there is an article by Mr. Slonimsky to appear in this issue and that the leading editorial discusses some phases of modern music.

SOPHISTICATED MUSICAL VERSE

"OCCEN NASH'S MUSICAL ZOO." Tunes by Vernon Duke. Illustrated in color by Frank Owen. Pages, 47. Price, \$2.50. Publishers, Little, Brown and Company.

Twenty tunes composed by the imitatively clever Ogdan Nash, with musical settings by Vernon Duke which are as smart as the verses. That is saying a lot. Listen to this masterpiece in rhyme by Nash:

THE TERMITE

Some primal termite knocked on wood
And tased it, and found it good.
And that is why your cousin Max
Fell through the parlor floor today.

They will of course soon become familiar in café society, but they are too good for any martini-muddled minds. Homes and schools will chuckle at them.

Vernon Duke, born Vladimir Dukelsky at Piskov, Russia, in 1903, was a pupil of Olgere and Dumbrovsky at the Kiev Conservatory. He left Russia in 1920 and lived in Turkey, Paris, and London until 1929, when he settled in America. He has written many serious compositions which have been performed by foremost symphonic and choral societies, but is known to the larger world by his brilliant, colorful music in lighter form for the stage and for the movies. His best known popular song is *April in Paris*. His new musical book should make a bulky gift for your lively friends.

MUSICAL CREATION

"FROM BETHOVEN TO SHOSTAKOVICH." By Max Graf. Pages, 474. Price, \$4.75. Publisher, Philosophical Library.

Dr. Max Graf has produced a novel and important work in a field of musical literature which hitherto has only been superficially explored. The book is a popular work upon the psychology of the composing process. Without even the suggestion of the complicated technological terms employed by psychologists, and with no show of pedantry, he makes clear, through example, the processes of creative thought, and does it in a way which is both instructive and entertaining.

The work shows a rich intimacy with musical history, historical incidents and makes very profitable reading, not only for composers, but also for teachers and students,

NICOLAS SLONIMSKY

most of these, it seemed to me, must have been already discovered, and there could not be room for a long succession of Mozarts and Webers to strike out, as these have done, entirely new surpassingly rich veins of musical beauty. This sort of anxiety, may, perhaps, be thought to resemble that of the philosophers of Laputa, who feared lest the sun be burnt out.

The work of John Stuart Mill is a masterpiece. There are 49,001,600 possible combinations of the 12 tones of the chromatic scale. With rhythmic variety added to

73

No less singular is a flute which is found in the East Indies and in the Philippine Islands. It is played with the nose. Why the mouth is not used is not known. Some idea of the difficulty of producing a sufficient volume of air to blow a flute by this method may be gotten by trying it. Evidently the native Filipinos have much greater lung power than Americans, to be able to accomplish this feat. Unusually clear nasal passages would also preclude the possibility of catarrhal trouble! Think of blowing an aria from Mozart's "Magic Flute" or Handel's "Messiah" in this manner!

Can We Tame the Boogie-Woogie Boy?

by Marion H. Kuehl

RECENTLY, the esteemed Artur Rubinstein commented sadly on the addition of our country to boogie-woogie led straight back to the jungle. Educated musicians must agree. But the disconcerting fact is that the refined ear in the painful minority. The majority may be found turned to the newest golden calf on the adolescent horizon—this boogie, and this degenerate genre. Youngsters are fascinated by the rhythmic drive of boogie-woogie; without understanding the whys or wherefores, they derive esthetic satisfaction from the employment of elementary harmonic functions. If the teacher condemns boogie-woogie, which the pupil finds enjoyable and which he knows to be in popular favor, then the teacher fails to carry weight as an authority not only in matters pertaining to popular music but in all fields; and the pupil is apt to regard with suspicion his estimate of Mozart, Beethoven, and others.

What can the teacher do? He cannot compromise his integrity, but he can study this boogie with utmost thoroughness, become an authority on its make-up and his own teaching goals. The teacher who does this will be surprised at the amount of teaching material that can be "lifted" from boogie-woogie and assimilated into his own teaching methods. From the standpoint of the learning process, the teacher's efforts will be aided by two most important psychological principles—the pupil's will to learn, and repetition of the thing to be learned. Therefore, if you encounter a pupil determined upon an experience with boogie-woogie, you have the choice of a compromise or a firm prohibition which might inhibit a gifted talent. I have seen it in such an irrefragable teen-ager who feels that he must play a bass which sounds like a battery of jungle drums, it is possible to make a compromise. I have tried it out with a few such pupils with surprisingly gratifying results.

If we examine boogie-woogie we will find, first of all, that the left hand pattern, which is the driving force in boogie, lies in the low bass register, often in the bass block in reading, and very little interesting material on an elementary level makes use of this register to any great extent. Consequently, the beginning pupil has neither the incentive nor the opportunity to use it. The incentive and the opportunity are there, and he reads the low register with pause and profit. Also, take the matter of five-finger exercises. How many teachers despair of getting their pupils to practice these exercises with the left hand alone, where they are most rigid and the smoke-screen effect of the Youngsters, in their eagerness to bring out the danceable rhythms of the left hand patterns, will not be fingered execution, even if they don't think about it in great technical demand as most Hanon exercises, even if they are couched in terms of chaste sixteenth notes. In the matter of rhythm I know of no figure of a dotted-eighth followed by a sixteenth, than in the repetitions of the boogie bass. It becomes a matter of sensation to the pupil, not a mathematical problem.

Then take the matter of harmony. Boogie-woogie makes use of an elementary I-V-I-IV-I pattern. Youngsters may be taught the harmonic functions in many ways, but in order for these functions to come to life, the pupil must be able to feel their implications in the music he plays. Boogie-woogie gives him the opportunity he needs. Also, the building of the left hand patterns on the first, (Continued on Page 50)



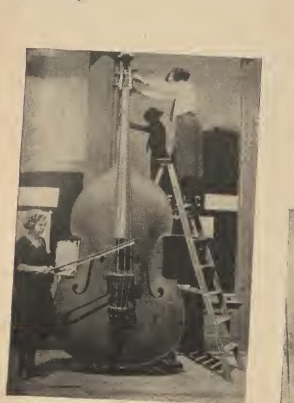
MIDGET VIOLIN

If a certain sanctimonious old deacon objected to the use of a small "fiddle" in the church orchestra, what would be the degree of his indignation if it were suggested to use one the size of that shown in the picture below? This instrument is eleven feet seven inches high, four feet seven inches wide, and weighs over 150 pounds. Maple and spruce woods are used in its construction, and the finger-board is ebonyized. It was made for advertising purposes by a well-known New York City musical instrument maker. It is proportioned in every way, and if necessary, it could be used to play.

NOSE FLUTE

Have You Ever Seen A Barrel Organ?

Shelham, England, has a church that still uses an ancient barrel organ to provide its music. The music, Armstrong, are shown here. This organ was bought in 1810, and is in good condition. It has six stops of 31 pipes, three barrels three feet long, and six of which play 12 tunes. The bellows is blown by means of No chants are included in the repertoire, because it would be impossible to insure a sufficiency of wind for notes, and the organ is played by means of the pipes are of good tone. Two hymns are played at the service. There was a time in England and in America when barrel organs were quite common.



MAMMOTH VIOLIN

ANCIENT BARREL ORGAN

"MUSIC STUDY EXALTS LIFE"

Important Secrets of Vocal Tone

An Interview with

Hollace Shaw

Popular American Soprano
Featured Soloist, Columbia Broadcasting System

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

THERE IS but one reason for singing and that is the projection of beautiful tone. And the best thing the young singer can do is to keep that ideal before her at all times. No phase of vocal work can be safely undertaken without measuring it by the yardstick of tonal beauty. The first act of measuring comes when the question of study arises! A young girl has a fine natural voice, she loves to sing—well, the obvious next step is to send her to a good teacher, and let her study. But it isn't so easy as that! She is not ready for serious study—the foundation of her tonal quality cannot be secure—until she is past the formative adolescent period. And then, if she is to be a mature voice before it can be trained, I speak feelingly of this problem because I suffered bitter anguish through not being allowed to take singing lessons somewhere around my twelfth year. Many of my little friends 'studied voice' at that age, quite as they studied dancing. And their voices developed and grew

Lovely Hollace Shaw finds her career upholding one of our finest traditions of American music, Robert Shaw, the distinguished choral director, is her brother. Her sister Anne is an established radio singer in South America. A younger brother is completing his musical education. Miss Shaw was born in California; her father was a clergyman and her mother is a former concert and church singer; all her life she has been surrounded not merely with the sound of music but with its best ideal, and she has found this early familiarity with musical standards the greatest single help in her work. Educated at Pomona College, Hollace Shaw prepared herself to become a music teacher taking thorough training in piano, organ, theory, harmony, solfège, orchestration, form, and analysis. Though she has sung since boyhood, she was not allowed to study voice production until she was in college, where her teacher was Lucille Stevenson. Since coming to New York, she has also worked under Paul Althouse. Miss Shaw has had extensive experience in choir, radio, and concert work. For four years, she sang under the name Vivian, as soprano soloist with Phil Spitalny's All Girl Orchestra. In her present capacity as featured soloist on CBS, Hollace Shaw ranks among America's most popular singers.

—ELEANOR S. NORTON

HOLLACE SHAW

much bigger than mine, and they were given the desirable parts in school plays and cantatas. All I was allowed to do was to sing once a week in our choir, and I was miserable. Ten years later, though (it seems interminably long then!), the early-trained voices of my little friends had come to a dead-end; they cracked, they were no longer big, and the velvety, luminous quality of a young voice had quite disappeared. And I was just then becoming acquainted with the fundamentals of vocal production and felt my naturally small voice growing, becoming fuller and more secure. I am heartily thankful for my mother's wisdom in holding me back from study until my voice had become ready for training. For the sake of future quality, then, don't begin serious work too soon!

"When the voice has become settled and study is begun, there is still the same yardstick of tonal beauty as one's guide. Are you working for greater volume, for range, for flexibility? Very good—but keep any and all of them secondary to the basic quality of your tones. Ultimately, all technical vocal problems find their solution through the correct projection of correct, pure tone.

"How to arrive at this tone? I have no 'method' to suggest; indeed, vocal emission is so individual that no single system could reasonably be applied to everybody. (Also having studied *The Errors* since my childhood, I am experiencing a reasonable facsimile of stage-fright in being permitted to join the great company of those who speak to its readers!) I am happy, though, to speak of my own work, realizing that my

problems and solutions cannot possibly extend to all. My own early study was made happy by the understanding guidance of Lucille Stevenson. And here let me digress to say that the student-teacher relationship is a very important thing. The great question is, not how much does a teacher know, but how well can she inspire you to carry out the results of her knowledge? Miss Stevenson kept her teaching simple and natural; made no problems of it; surrounded the wonderful, natural act of singing with the upwelling of exhilaration that it properly deserves. One of her basic principles—and one that I have clung to—never to make an ugly sound in order to develop a beautiful one. Thus, she kept me strictly away from the *nga-nga-nga* nasals in vocalizing! (Later on, when the vocal student has a sufficient grasp of fundamentals, it may be helpful to illustrate a point in terms of what not to do, but at the beginning, stress should be kept on pure, unencumbered, beautiful tone.)

"My great problem, during my student days, was a small voice. I have never sung a single drill for the purpose of making my voice bigger. Instead, I was kept on exercises (chiefly scales) to perfect tone. As my tone quality improved, my voice expanded quite of itself. Once you have mastered a round, perfect tone that 'comes out in the right place', you can lean on it exactly as a violinist presses on his bow to accentuate the tone he has already found with his finger. But—the good tone must be there first.

"The best way to get it is to work conscientiously at scales . . . slow, even scales that work their way up gradually. My own exercises begin with three notes, up and back; then an octave; then an octave and two octaves—ultimately, three octaves, or the entire compass of the voice, whatever that may be. Sing the scales on pure vowel tone and vary the vowel constantly, so that pure tone becomes easy for you on any vowel sound. Practice the vowel with consonants, beginning with the labials.

"Scales are also the best possible drill for perfect-

ing flexibility. Beginning always with the slow scale, progress gradually to greater and greater rapidity—always challenging the quality of each tone. After a warming-up of regular scale work, sing first *legato* and then *staccato* scales. Then go on to arpeggios, working through them in the same order. I have found (as, I am sure, many others have, too) that the basis for a fine, crisp *staccato* is a smooth, even *legato*. It all goes back to fundamental tone quality! The young student can hardly hope to achieve a fine *staccato* from a cold start. But fine, flowing (*legato*) tone can be cut off, at intervals, exactly as a smooth silk thread can be cut off with scissors. When *staccato* is thus based upon *legato* singing, the tone will ring.

Tonal Beauty

"The best hints on how to keep a tone pure, though, are of small value unless the young singer has an ideal of tonal beauty in her ears, just as the most minute instructions for finding something in the closet do you no good if you don't know what you're trying to find! It is for this reason that I am so grateful for the good music I heard around me ever since I can remember living at all. My mother's singing, the singing of her choir, the records and concerts we heard as any children put something into our ears and our souls. Naturally, not every young musician has such advantages—one cannot select one's home environment. But one can accept the responsibility of finding an ideal pure tone, whatever one's background. The trick is to make acquaintanceship with fine, pure tone—learn what it is—analyze how it differs from bad tone, and what elements make the difference.

"Actually, a knowledge of what good tone is gives more than merely inspirational help. One of the singer's great problems, as everyone knows, is the matter of intonation—the ability to hit and keep to true pitch. Obviously, good intonation involves quickness of ear, but the ear isn't the whole story. A singer with a fine, acute ear can get off pitch without knowing it. When that happens, something is radically wrong with the tone—it gets pinched, or it spreads, or it does something it shouldn't do. The cure for such difficulties (for there are many of them which contribute to faulty intonation) is to get back to work on the projection of pure tone. Again, a tone can be on pitch and yet sound flat! (Continued on Page 46)

VOICE

"MUSIC STUDY EXALTS LIFE"

Key-Color Visualizes the Key-Signatures

by Mary Bacon Mason

Mrs. Mary Bacon Mason was born in Ningpo, China, of Baptist missionary parentage and was a church organist at the age of ten. She received her education in China, Massachusetts, Illinois, and New York, studying with Adolph Weidig, Harrison Wild, Horner Ware, A. K. Virgil, and many others. She has taught piano since 1910. In all her work she has been most progressive, using many kinds of devices to assist her. In 1929 she wrote "Folkways and Famous Pictures," and in 1931 "Christmas Carols," the "Adult Approach to the Piano," and numerous other books and collections which have deviated, was suggested by an invention of Busoni. The Euter recognizes that such a notation which she has cut to performance, a bridge for those who do not take the trouble to learn notation and keys. However, but it does not minimize the fact that in learning the art of music it is absolutely essential for one to understand and acquire facility in the entire key structure.

—Euter's Note.

KEY-COLOR notation is designed to be a bridge from the piano to the printed page, and from the printed page to the people. Our music is united by two basic arts, the art of the keyboard and its performance, and the art of music literature and its vehicle—notation.

Keyboard instruments are the most representative of mechanism for producing complete music—rhythm, melody, and harmony. 2) because our staff notation for all instruments was derived from the "natural" of the keyboard. To distinguish between these natural and the five tones which have no staff degrees of their own, Key-Color uses the graphic contrast of black and white. This simplifies written record not only for the keyboard but for the other instruments, for which the keyboard is a clearing house, common denominator, and means of accompaniment.



Ordinary Notation Key-Color Notation

To perfect our musical instruments countless labors and fortunes have been spent. But notation—our special fixation for using these instruments—has received little comparable attention. It is read by the favored and tutored few, not by the masses of men. To meet it is a Chinese puzzle to be unraveled at so much per hour. This might be the era of the universal keyboard. It can be this only if we make it the era of the universal music reader.

Listen to their allits: "I couldn't play"; "I've no time to practice"; "No space for a piano"; "I prefer radio." The true answer was given me by a businessman: "I always wanted to play and I've spent a lot of time trying." The objection is not to black keys, but to their symbolism, as proven by the many ear-players who prefer black keys.

If music-making is largely by-passed, it is not the fault of publishers. Nor is it the fault of dealers if people prefer radio, nor of teachers if pupils "forget" music across to the reader, the score, which is with us constantly—unlike the teacher's one hour a week. The best teacher, the best music, the best instrument—al are invalidated by a notation unadapted to modern minds. The year 1948 demands brevity, clarity, speed. Modern ingenuity that pierces nebulae and splits atoms, can easily supply these—if pedantry permits.

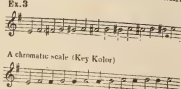
The test of current notation is: How many people use it? Fluent readers are a tiny minority everywhere. Ear-players by the thousands refuse to learn staff notation. Myriads of one-time players find it impossible to keep up their reading ability. Is it fair to indict all these as lazy, incompetent, or unmusical? Singers and solo players long to make harmony on a keyboard but

find the necessary practice and memory work prohibitive. It should be possible for anyone to read simple music without preliminaries of scale mastery or memorizing anything save the staff locations. It should be possible to eliminate guessing and fumbling for keys. Reading should be the road to knowledge, not knowledge the road to reading.

Unnecessary difficulties are keeping music-lovers from music-making, and this is a tragedy. For music is more assimilable and more fun in active participation than mere listening. Inventions have changed all autos, sport (or others), all encourage inactivity and "letting George do it." Some adjustment in the field of music is imperative to stem this tide of passivity and galvanize people into making their own music. A great unity of multiplying music participation is that of increasing the clarity and eye-appel of music score.

Today notation corresponds visibly neither with the keyboard nor with the tone-amant. For when Guido placed the seven letters of seven consecutive degrees he left no place for additions to the family. And music grees serve not the twelve-tone octave but staff-degrees of many possible scales. From this shortage arose key-signatures, accidentals, and most of our "colleges." Music's ear-appel has steadily grown. Its eye-appel is in reverse, for it repels rather than attracts. On this, our books are flooded with eye-appeal. It itself by using the black-white contrast to illustrate key-signatures and accidentals in unmistakable, rapidly identifiable form.

Key-Color: the Note the Color of the Key
Key-Color is traditional notation adapted to make the notes correspond visibly with the keyboard pattern. It is music written plainly in black and white.



A chromatic scale (Key Color)

Keys are black or white, notes are black or white, and the five color schemes are identified in one. Black notes are black keys, white notes are white keys. Result: a graphic score, easy to read. You may have forgotten the scale or the feel of a particular tonality, but you can still play accurately at sight without relearning the degrees affected by signatures or accidentals.

Signatures are on each staff, but if in flats, all black

"MUSIC STUDY EXALTS LIFE"



MARY BACON MASON

notes are flats whether included in the signature or not, unless prefixed as sharp. Conventions in sharp keys. White notes are naturals unless prefixed as sharps or flats. Flats occurring in sharp keys, and sharps in flat keys, are treated as accidentals, and signs remain in effect through the measure. Whether theoretic reasons for using white sharps and flats should outweigh the layman's preference for naturals is an open question. It can be compromised by using naturals in skips and wherever they do not alter the familiar contour of chords.

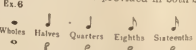
Time-Expression in Key Color

Present-day use of black and white to distinguish half-notes from quarters is the only obstacle to the use of color-contrast in the much wider field of piano. Key-Color, accordingly, makes time a function of the note-stem. Already whole notes are shown by absence of stem, and short values by flags. It only remains to let:

Single-Stems Stand for Quarters Ex. 1 one beat

Double-Stems Stand for Half-Notes Ex. 5 two beats

Every time-length is now provided in both black and white. Ex. 6



The only new symbol is the double-stem which indicates a half note. The only changed symbol is the white quarter note ($\frac{1}{4}$).

After experimenting for some time with twelve-tone staves, the writer heard of Busoni's work in this field, and imported from Germany, in 1910, a copy of Bach's *Chromatic Fantasy* on a keyboard-staff. Black and white keys were shown by black and white notes, and breves Ex. 7 and semi-breves Ex. 8 for whole

and half-notes. Distilling these oblong notes, I used oval notes, with a

(Continued on Page 48)

THE EUTE

Greater and Better Organs For America

by Dr. Alexander McCurdy

Editor, Organ Department

THERE IS a definite change in organ building in America, a change that is affecting every organ being built at the present time. During the past year or two, I have played new organs built by practically all the major builders in different parts of the country. The change in building is all to the good. There are some organs which may be considered too conservative for some, while there are others that are not conservative enough; but for the most part the organs built today are better than ever. When the specifications submitted for approval are studied, one is struck by the fact that the larger part of them are excellent specifications—a complete organ, instead of a Vox Humana, a set of chimes, and a few other stops. A few years ago most small organs were made up from a unified flute, a string and a celeste, a diapason, and a Vox Humana, duplicated all over the manuals and pedals. On an organ such as this, it is hardly possible to "play music." On the other hand, an organ has just been installed in a small church by one of our major builders, on which practically anything can be played. It is a fine example of what is being done these days. I quote the specifications of the instrument:

GREAT ORGAN, enclosed in separate box

Pipes	
8' Diapason	61
8' Flute d'Amour	61
8' Dulciana	61
8' Unda Maris (Tenor C)	49
4' Octave	61
Tubes	
Chimes	25
Tremulant	

SWELL ORGAN

Pipes	
16' Quintaton	73
8' Viole-de-Gambe	73
8' Viole Celeste	73
8' Rohrlute	73
4' Flute Triangulaire	73
Plein Jeu (111 Ranks)	183
8' Trumpet	73
8' Vox Humana	73
Tremulant	

PEDAL ORGAN

Pipes	
16' Contra Basse	32
16' Quintaton (Swell)	12
8' Flute	12
4' Flute	12
8' Quintaton (Swell)	12

COUPLERS

Swell to Pedal	
Great to Pedal	
Swell to Pedal 4'	
Swell to Great	
Swell to Great 16'	
Swell to Swell 4'	
Swell to Swell 16'	
Great to Great	
Great to Great 16'	
Union Off—Great	
Union Off—Swell	

COMBINATIONS

Adjustable at the Console and visibly operating the draw stop knobs.

GREAT—1,2,3,4,5
SWELL—1,2,3,4,5
PEDAL—1,2,3,4,5

Three adjustable general pistons and toe studs, affecting all stop knobs and couplers.

MECHANICALS

Great to Pedal Reversible
Swell Expression Pedal
Great Expression Pedal
Crescendo Pedal
Sforzando

General Cancellation

This specification is certainly worthy of study. It will be seen at a glance that there is nothing extreme in the specification. Of course a more developed diapason ensemble might be desirable but when this particular organ is heard the listener is amazed at what has been

done with only a diapason and an octave. I was surprised when I heard it: the balance was so good; and the swell was quite complete. How wonderful it is to have a real trumpet and the Plain Jeu, for these stops give a clarity to the whole organ that nothing else can. The use of the trumpet for all sorts of ensemble work is worth its weight in gold. Also the trumpet is a most satisfying solo stop, of which the listener never tires. There is an adequate pedal for this organ. I cannot stress too much the importance of some good 8' and 4' stops on the pedal. Then there is a wealth of color in the soft stops. The Dulciana and Unda Maris just shimmer and still there is clarity. It is a help to have this on the Great so that the organist can have contrasting soft stops to the Swell. The Viole-de-Gambe and Viole Celeste are broad strings which are always useful. It is so wonderful to get away from the keen, pure tin strings. These strings fit into the soft ensemble perfectly beautifully, while the keen ones stick out like sore thumbs. There is a complete set of couplers in this setup which is always a delight to me. So many times 4' couplers to pedal are not included in an organ of this size. Also very often the Great 4' and 16' couplers are omitted. It is not necessary to use them perhaps in the full organ combinations, but they are very useful for certain soft effects. For an organ of these proportions the mechanicals are sufficient; sometimes small organs are much too cluttered up with combinations and mechanicals. This organ is installed in a church with considerable resonance, although it is not a large church; however, it is placed well, so that it has an opportunity to "speak out."

A Rebuilt Organ

Recently I rededicated an organ in New England. The original organ was built many years ago, and no doubt it was a fine instrument at that time. There were about twenty-five or so stops and they were all of a large scale. The pedal was "tubby" and there were "fat" flutes all over the manuals. A reputable organ builder rebuilt the organ using about two thirds of the old pipes, some of the chests, the blower and reservoir, adding some new mixtures and a new console. The pipes were all returned to the factory, the wood pipes cleaned and revoiced, the reeds were revoiced with new tuners, and so forth. The organ as it now stands is a masterpiece. Again this instrument is well placed. There is a dome in the church which does a lot for it. I quote here this specification:

GREAT ORGAN

Pipes	
16' Diapason	61
8' Diapason	61
8' Dulciana	61
8' Gamba	61
4' Harmonic Flute	61
4' Octave	61
2 1/2' Twelfth	61

2' Fifteenth	61
Mixture 111 ranks	183
2 1/2' Twelfth	61
2' Fifteenth	61
Mixture 111 ranks	183

CHOIR ORGAN

8' Dolce	73
8' Melodia	73
8' Geigen	73
2 1/2' Nazard	73
8' Clarinet	73

SWELL ORGAN

8' Diapason	73
8' Salsational	73
8' Vox Celeste	73
8' Stopped Diapason	73
4' Principal	73
4' Flute d'Amour	73
Plein Jeu 111 ranks	183
8' Oboe	73
8' Trumpet	73
4' Clarion	73
8' Vox Humana	73

PEDAL ORGAN

32' Resulant	32
16' Open Diapason	32
16' Bourdon	32
16' Lieblich Gedect	32
102 1/2' Quint	12
8' Dolce	12
8' Flute	12
8' Octave	12
4' Principal	12
16' Posanne	32
8' Trumpet	32
4' Clarion	12

Full complement of couplers, eight adjustable pistons for Swell, Great, Choir, and Pedal. Eighth General Pistons.

Here again is a specification worthy of study. There is undoubtedly much that might be criticized. I would like a better choir, some clearer pedal stops at 16', and so forth. But we must remember that for the most part the old organ was used and there was only a limited amount of money available. As mentioned previously, the company that did the rebuilding really accomplished an outstanding job of making something out of a very difficult situation. It gives one much more confidence in a good organ builder who can take an old organ, appreciate it, use much of it in re-building, and turn out a really successful job. This organ has brilliancy, it has color, and it is transparent when the organist is careful of his registration.

Expert Advice Needed

Very often, in dismantling an organ, we throw away pipes which should be preserved. I have no doubt that there are some types of pipes which cannot be duplicated at the present time. I know of a certain set of 32' open wood pipes, which 1 (Continued on Page 48)

ORGAN

"MUSIC STUDY EXALTS LIFE"

JANUARY, 1948

A New Type of Music Interest Scale

by Leland R. Long

ONE of the intangibles, an individual characteristic which has defied purely objective examination, is an important clue to success in musical accomplishment. There is something beyond the sense of perfect pitch, the ability to master intricate rhythmic figurations, and the capacity to recall unflatteringly the tenuous thread of melody in a violin concerto which makes a Heifetz or a Menuhin. We might say that the power of will and determination are important factors. But the will is dependent upon a complex and will-o-the-wispish factor which, for want of a better term, we call *interest*.

After we have measured intelligence and to some extent musical capacity, we still have not touched upon this nucleus of energy which conditions success in music. The importance of interests has been stressed by many psychologists. Terman has stated, "...both the amount and direction of one's life accomplishments are determined largely by the factor of interest." Thorndike has asserted that more work is done by students who are interested, and that interests, as "satisfying and pleasurable stimuli," are aids to learning. Dewey, a great psychologist as well as a philosopher, said that interests are dynamic, objective, and personal. Drive—the will to do—is basically the outcome of the development within the individual of a combination of interests in some particular activity.

While attempting to study the musical and intellectual capacities of his band and orchestra students by administering a battery of standardized intelligence and talent tests, the writer was stumped in a search for any test which would give objective data on his students' interest in instrumental music. Many students who were superior mentally and rated high in pitch, rhythm, and tonal memory were just average members of musical organizations; whereas, a number of students who were merely average in comparative test scores, were doing quite outstanding work. The thought occurred that the reason for this difference, and in general for many differences in attitude in rehearsal and toward home practice, was in the degree of interest each student possessed or had developed in his instrumental work.

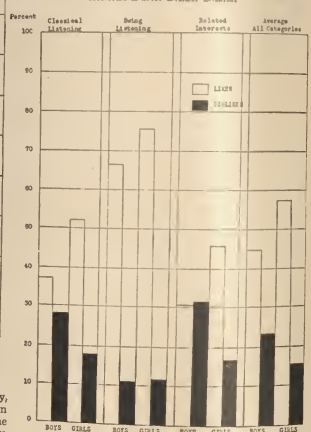
Construction of a Music Interest Inventory

A means for verifying this conclusion, giving objective proof, could be had by devising an instrument which would be designed to survey interests and give a picture of the *status quo*. In undertaking this experiment, several facts were of importance. Interests are not static, but are conditioned and subject to change through environment and training, whereas intelligence and musical capacity, so the psychologists tell us, are stable commodities. Many of the answers regarding individual student's interests could be discovered through observation. But often there was insufficient evidence to form reliable conclusions, and this was frequently, as described in courts of law, largely circumstantial.

interest development in relation to others in his group. While searching for a solution to this enigma, and would have to be included, such as choice of instrument, types of music preferred, and so on, the time worn battle between jazz and the classics kept popping into mind. This was not only aggravating, but led to the abandonment of the project. Most high school students are unconsciously dedicated to swing, and there was little point in comparing swing and classical interests except for the light which it would throw upon the latter. At the risk of criticism for lack of originality, a written questionnaire was developed which, while ostensibly concerned with students' relative interest in swing and classical music, had a more far reaching purpose in disclosing details of each individual's music interest pattern and in providing a scheme for comparative evaluation of the degree or strength of that interest.

Form for the questionnaire was suggested by the form used in the Eight Year Study of the Progressive Education Association to explore general subject matter interests. It was of the check-answer type, and consisted of one hundred multiple phrases denoting various types of musical activity. Three possible responses could be made in the three separate columns of the answer sheet, denoting (1) liking for the activity stated, (2) indifference to, or (3) dislike of the activity.

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In determining the exact nature of the survey, whether written or oral, several factors had to be taken into consideration. In some way the purpose of the inventory would have to be concealed so that sincere answers would be obtained. If responses were to be influenced by the student's knowledge of the instructor's own tastes and preferences, results would be highly unreliable. Any form of oral questioning which would be given in a group or by personal interview, would be of the usual forms of written questionnaire would meet with the same objection, and would require an ordinate amount of time to administer and score. Also the usual form of questionnaire would permit evaluation only upon an individual basis, and would not yield comparative scores which would show each student's

BAND, ORCHESTRA and CHORUS
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

Instrumentation

Its Effect Upon the Modern Band

by Daniel L. Martino

Director of Bands, Ohio University

WE MUST agree at the outset that the instrumentation of the band is still in a plastic stage, and its tradition is still to be developed. We realize that the greatest defect of the band as we know it today is its ineffective instrumentation, and its lack of tonal balance. Transcribers for band are of the theory that the strings of the orchestra should be replaced in the band by the clarinets; as a result, the parts which in the orchestra would be given to the first and second violins, are usually assigned to the B-flat clarinets. These same transcribers, or arrangers, seem to forget entirely that orchestras also have violas, cellos, and string basses. This, then, is the question: What instruments are needed in the band to substitute for the voices and tonal qualities of the viola, cello, and string bass?

Many solutions have been recommended and some with little success. Also bass clarinets have been added and, in rare instances, contrabass clarinets are used.

The instrumentation suggested by many authorities for a tonal balance in the band's principal choir, the clarinet, is as follows: twelve first B-flat clarinets, twelve second B-flat clarinets, eight alto clarinets, eight bass clarinets, and six contrabass clarinets, a total of forty-six clarinets in all. They further suggest eight flutes, two first oboes, two second oboes, two English horns, two heckelphones, two first bassoons, two second bassoons and two contra sarrapophones. Of saxophones there should be a double quartet: two sopranos, two altos, two tenors, and two baritones. The soprano brass instruments should be six in number: two trumpets, two cornets and two flugel horns. There should be a quartet of French horns, two alto trombones in F, four tenor trombones, two euphoniums, two B-flat tubas, two BB-flat tubas, and two BB-flat contrabass tubas. Four players are suggested for the percussion section. This would constitute a symphony band of merely one hundred and four members.

From every point of view this organization would equal the present symphony orchestra as a musical instrument. It would surpass the orchestra in volume of tone and in variety of tone color and probably be the superior of the symphony orchestra as constituted at present.

Frankly, I think the whole problem of instrumentation is smattered somewhat with ignorance. In the first place, why do we insist in imitating an orchestra? A band is not meant to sound or perform like an orchestra. I believe that here is one of our misapprehensions. Then too, we have heard others say that a band should imitate an organ. Still others have suggested that we should treat the band as a choral group.

"Until we find a more desirable terminology, the word 'band' must suffice. I am of the opinion that a band performs best the music written expressly for it. Yes, we'll grant that some orchestral music sounds better through the medium of present band instrumentation than it does with orchestra. Nevertheless, we must refrain from imitating the orchestra, organ or choral group for music.

Several considerations were born in mind in setting up the issues involved in the terms of "Like" and "Dislike." Criteria for the selection of these items were greatest familiarity of the majority of students, a wide coverage of all types of music, and a wide spread from the least desirable to the (Continued on Page 52)

would be to experiment with musical effects with different combinations of instruments, such as all clarinets, instruments of the same family, such as woodwinds, or reeds, or other instruments, such as brass and woodwinds, brass and reeds, and so forth. There is a definite need for such studies as these, if we are to solve the problems of instrumentation for the band, which would yield fruitful results and genuine musical expression.

The matter of personal taste of what constitutes musical results will naturally be left to the listeners, as is the case at the present time regarding any musical organization. Musical expression is intangible. We cannot catalog it or classify it as we do chemicals. Music means sound, and sound has to do with listening. Through the listening comes our personal dislike or enjoyment. It amounts to a matter of opinion, due probably to musical sensibilities, intelligence, understanding, experience, and emotional response.

Bandstratration

What instrumentation and literature are best adaptable to the band to give the most satisfactory musical results? We all agree that this problem demands more study and experimentation.

It is extremely difficult, perhaps impossible, to define clearly and briefly the nature of "bandstratration" in all its subtleties and complications. But by a number of antitheses and comparative findings, prevalent foreign band scoring techniques and methods, terms of definition and tendencies, at least, may be studied and used to some extent.

I have analyzed and compared foreign and American band instrumentation and scoring. I have also experimented with bands regarding literature and instrumentation by arranging and transcribing with certain musical ideas in mind. However, I was not too successful, for the problem demands more research and experimentation.

For my study I used high school bands ranging from thirty to eighty members, amateur bands (not high school) from twenty-eight to sixty members, and two professional bands. For literature I used compositions by Bach, Wagner, Verdi, Tchaikovsky, Beethoven, my own compositions, and other compositions written by contemporary composers expressly for band.

An Experiment With Bands

The problem which presented itself was in all cases one having to do with balance of tone. In an orchestra, almost any instrument can penetrate the violin section and be heard. With a violin background, for example, an oboe, flute, clarinet, horn or bassoon solo can be distinctly heard. This is not so in the band. It takes much rehearsing and rewriting for a section of clarinets to balance with an oboe.

In working with the high school and amateur bands, I have become convinced that we must agree just what should constitute a band sound. There seems to be, at the present time, a vast amount of ideas as to what a true band tone is or should be. Above all, we must

achieve tonal balance through appropriate balancing of voices, both qualitatively and quantitatively.

I am convinced that there is too much masking of tones in the band. The clarinets, baritones, and basses are chiefly at fault when it comes to masking. It seems close harmony cannot be used in scoring for these instruments and other baritone and bass voice instruments in the low register. There is too much playing, and therefore duplication of voices; this makes for poor tonal balance, contrast, and quality.

Too much of our band music is written in pyramid style, and it is true that quite often the important melody usually found in the soprano voice is obliterated or sounds weak. The clarinet is too often written on the staff or only a little above. I can understand this very well, when I consider the technical difficulty from High-C two ledger lines above the staff, on up. However, there is a decided need to teach this higher register to our high school clarinetists and require them to play in the upper register.

Consider for a moment the proficiency of wind instrumentalists as compared to that of string players. We will not deny that string playing requires much more ability, experience, training, and time. As a result of these facts, what has happened in the past several years to orchestras? High school or amateur orchestras have either disbanded or are overwhelmed by the band. Many logical explanations can be given for this unfortunate situation.

The school band movement originated in small and large towns where the local people still take, with justification, great pride in their band. The band became popular because of its pagantry and many outdoor appearances. It has been said quite often, and certainly with much truth, that a band rehearses for appearances. Fortunately, this does not seem to be the case in the majority of the places I have visited. Because the band developed so fast, the public demanded a band overnight, and the training and proficiency of the average player was very inadequate. The professional band does have technically proficient players, as well as some high school bands. But generally speaking, the average instrumentalist is definitely limited, technically and musically. How can we build up, score and compose for, and attempt an instrumentation for tonal balance, if technique, tone, and musicianship are lacking?

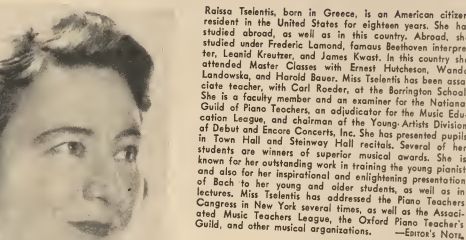
There is a great need for band directors who are fine musicians as well as able educators—for conductors who will experiment and be. (Continued on Page 53)

BAND and ORCHESTRA
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

Why Bach Has Become a "Must" For Piano Students

by Raissa Tselentis



Raissa Tselentis, born in Greece, is an American citizen, resident in the United States for eighteen years. She has studied abroad, as well as in this country. Abroad, she studied under Frederic Lamond, famous Beethoven interpreter, Leonid Kreutzer, and James Kwan. In this country she attended Master Classes with Ernest Hutchinson, Wanda Landowska, and Harold Bauer. Miss Tselentis has been a soloist in the open classes of the Kensington School of Music, and also for the Young Artists Division of the Guild of Piano Teachers, an adjudicator for the National Guild of Piano Teachers, and an adjudicator for the National Guild of Music Teachers. She has presented pupils in Town Hall and Steinway Hall recitals. Several of her students are winners of superior musical awards. She is known for her outstanding work in training the young pianist of Bach to her own inspirational and enlightening presentation lectures. Miss Tselentis has addressed the students, as well as in Congress in New York several times, as well as the Associated Music Teachers League, the Oxford Piano Teacher's Guild, and other musical organizations.

RAISSA TSELENTIS

"MAKE BACH your daily bread and you will certainly then become an able musician," said Robert Schumann. He also said, "Know your teacher."

The first reason why it is desirable to teach Bach to the very young is that Bach is considered to be the sanest of all musicians and one of the sanest of human beings. We all know his life. A sane, normal life, almost a commonplace life. But in spirit he was able to reach great heights and experience exalted thrills. He was a perfect balance between the worldly and the divine in his mind, or the physical and the spiritual, and even Freud, the famous Austrian psychoanalyst, recognizes this as well with unsurpassed clarity. This is the first reason why Bach's great artistic sanity. This is the first reason why Bach's great artistic sanity. Because in bringing them the very best in music and the very best in humanity, it is admitted, of course, that all pupils do not take readily to Bach, and because a pupil's interest should never be postponed for some time. But we should direct our efforts toward having those children open their hearts eventually to Bach. This when accomplished is a great victory and a great step forward in the growth both of the teacher and pupil.

In presenting Bach to a pupil we must, above all, awaken in the pupil a love and understanding and appreciation of the deeper significance of Bach, and never present him as a technical and dull "must" in one's musical development. It is amazing that many people

contend that Bach is dry, technical, and boring. Bach is always great, exacting, and expressive. Even in his simple pieces he combines poetic suggestion with technical skill. It is very fortunate that Bach had so many children and wrote so many simple pieces for them which we can use today for our very young. Simple pieces they are, but some of them are also real masterpieces.

In Bach the melody is detached frequently from the harmony. One can say that Bach's music is melody in its purest form. And because he states the melody so clearly a young child can easily learn how to phrase. Bach's music is too cluttered with harmony to phrase. It can be sung easily and phrased just as easily. Bach's music is also concise music. His embellishments, the melodic ornaments, are always clear, definite, unchanging with or without embellishments. The embellishments only emphasize it. The phrasing, therefore, is also clear and concise. A Bach phrase follows the natural law of breathing. It starts with an inhalation, expands in the middle as the human chest does, and again recedes and flows, a continuous heaving up and down, a continuous *crescendo* and *diminuendo*. This is the simplest and easiest way of phrasing that we know. Of course not to Bach, Haydn and Mozart who were masters of phrasing. But Bach also possesses a unique sense of phrasing, and his form, as his phrasing, is always very clear and definite, and can be easily presented to the very young, thus developing early the student's sense of form.

Bach's music being polyphonic, one must develop also early a sense for the balance of voices. The voice wanders up and down, and no matter in what position or in what hands, it must be stated evenly and above the other voices. This forces an equalization and independence of the fingers and hands, both rhythmically and dynamically. The study of Bach, therefore, forces one to develop a conscious plan for fingering. A student discovers early that you can't apply the student's method of fingering to Bach. Because of the leading

of voices, and the *legato* demands, the fingering must be very carefully planned.

One of Bach's many great qualities is his great expressiveness. His is a great scale of moods. He can be gay, sad, dramatic, humorous, bold, serious, pompous, sentimental. These differences of mood are clearly expressed even in his shortest and easiest works. Bach is very expressive in his many little minuets, and that expressiveness is accomplished with such simple means, and with melodies so easily grasped by any child. We know how children are always eager to express their moods, and in Bach's music they find an easy avenue of expression into sound.

In the company of Bach, the very young learn also reverence. They sense in time, that a matter how small a composition, its importance and quality must be grasped. They realize that being able to play a minuet of Bach well, is a great distinction, far greater than playing what children usually call a "big piece" by some other composer.

When teaching Bach try to make the student realize the importance of the inner voices: Let the student, himself, discover and hear these inner voices. With the very young, we call this "treasure hunting"; as they recognize in the inner voices, imitations and patterns, we call them "hidden treasures," and we bring them into the open every time they occur. This "treasure hunting" pays musically great dividends.

Pedaling

Pedaling in Bach is one of the great questions on which opinions differ. It is our thought that students should pedal Bach very sparingly. This is for several reasons. First, students should realize that their feet are affected primarily by the fingers. They should exhaust first, all the possibilities of the hands and only then use the pedal. Second, Bach rarely needs very much pedal. In Bach, pedaling can be used occasionally for *legato*, for sustaining a note that cannot be sustained by the fingers. There is very little occasion for color pedaling in Bach or atmospheric pedaling. His ideas are clear, and pedaling should never be allowed to blur the pattern. Often, one can use pedal in Bach for creating volume, or for emphasizing accents, and occasionally for changing the quality of the tone. A mature artist can use pedal in Bach with taste and discrimination, but with a student, let us say, an unpedaled performance, or an unpedaled performance rather than an overpedaled one.

In performing Bach, attention should be centered on the content of the music and not the virtuosity of the performer. This is another thing the young very early learn from Bach. They learn that pianism and virtuosity are out of place in the performance of Bach or any good music. Because even in Bach, the hands are only the expression of exaltation and spiritual exultation, and hardly ever the attempt at showmanship. Therefore, the movements are played too fast the inner spirit, or the feeling, is lost. The technique is destroyed. For an authoritative and artistic performance of Bach, one should listen to the recordings of the Two and Three Part Inventions played by Erno Balogh.

For all the above reasons we consider the study of Bach the best guarantee for an artistic development. The violinist, if he is to give anything more than adequate good rote is the best guarantee for good artistic training. Bach is good rote and also a guarantee for good artistic training.

What are some of the questions that confront the teacher who wishes to teach Bach? It is impossible to answer them all within the limits of this article. But we can take up a few that are rather important. How can we get students to study Bach willingly?

To accomplish this you must have a lot of patience, the art of persuasion, tact, and above all, you must be so on Bach yourself. Do not administer Bach to your students just because you feel they should study his music for the good of their souls. Children, as well as all humans, will seldom do something because it is good for them, but they will do it out of love or liking. Love and liking are the keys to the study of Bach yourself and you will see how simple it is to teach your students love him too.

Once Kate Chittenden said: "When asked whether I teach music, I tell each people: 'In teaching Bach we must particularly remember (Continued on Page 50)'"

The Art of Expression

Part One

Tone Production and Tone Shading

by Harold Berkley

FAME is not necessarily an attribute of artistry. There are many violinists who can qualify as artists even though their reputations do not extend very far beyond their own home towns. For artistry is not merely the ability to play notes very rapidly and with impeccable intonation. Rather it is the ability to understand and instinctively evaluate the emotional content and inner meaning of the music being performed, plus the ability to transmit into sound the feelings aroused by this appreciation. Many quite unheralded violinists have this ability; many more could easily acquire it if they understood, and made their own, the art and technique of expression.

For there is a technique of expression, a technique as distinct as the technique of playing in tune, and one which, in its development, imperceptibly becomes an art.

Basically it is a matter of phrasing and tone. Good phrasing stems from musical understanding and good taste, but without control of tone production the best sense of phrasing is futile. For phrasing is governed by variations of tone. Tone production, therefore, will be the subject of the following paragraphs.

The first essential for a beautiful quality of sound is that the player have within him a glowing idea of tone and an ardent wish to attain it. If he has these inner qualities, then it is merely a matter of finding the technique necessary to express them.

The responsibility for a beautiful tone is shared about equally by the left hand and the right arm. With the right arm, must set up the sound, and uninterrupted vibrations of the string. The function of the left hand is not so easy to describe, for there is in it an intangible element that defies analysis. There are, however, two elements which must be present: the nervous control of the finger grip and the free relaxed quality of the vibrato. It is through these that a player's personality is projected into his tone.

The question of finger grip calls for careful thought. It must not be allowed to degenerate into a dead pressure on the string; on the contrary, it must be thrillingly alive for the complete duration of every note. The player should feel that an electrical contact has been made at the moment a finger stops the string and that a current is passing through the finger into the violin for as long as the note lasts. Or, as one of the writer's pupils vividly put it: "You must feel that there is a large artery flowing directly from your heart to your finger tips." The vibrato should be conceived of a living force passing directly from himself into his instrument. As it is absorbed into his consciousness he will find that his tone is gaining more content and more individuality and intensity.

When these qualities of the left hand, an even, relaxed vibrato and an alive finger grip, are united with steadily-drawn bow strokes, a warm, singing tone will be the result.

But this is not enough. To play accurately in tune and with a singing tone is not in itself artistry; it is merely the foundation upon which artistry can be built. The violinist, if he is to give anything more than adequate interpretation to the music, must be able to shade and color his tone so that his phrasing is flexible and subtle and his tonal palette varied enough to express eloquently the wide range of emotions inherent in the music of different periods and styles.

Elements of Tone-Shading and Tone-Coloring

It is in this branch of violin playing that the technique of the bow assumes paramount importance. Without a finely-controlled, sensitive, and agile bow arm no player can hope to attain more than a very moderate degree of artistry. Many violinists whose technique is technically adequate, nevertheless produce a remarkably beautiful tone, but it remains one single quality, lacking shading and color, and soon becomes monotonous.

Tone-shading (dynamic variations) and tone-coloring (variations in the timbre of the tone) are almost

entirely the result of combining, in various degrees and proportions, the following elements: (1) the pressure of the bow on the string; (2) the speed of the bow stroke; and (3) the point of contact between the bow and the string. Though all three elements are of equal importance, not much thought is usually given to the second and third.

As good tone-quality depends primarily on free and uninterrupted vibrations of the string, the pressure must not be so heavy that the vibrations are checked, nor so light that they momentarily cease from lack of impetus. Actually, the pressure used when playing softly and when playing forte varies between comparatively narrow limits. Within these limits, it is determined by the dynamic indications on the music, by the duration of the bow-stroke, by the part of the bow that is being used, whether one, two, or three strings must be sounded simultaneously, and by the position on the string in which the fingers are playing. Less pressure, obviously, will be used in playing a passage piano than would be used in playing forte, and less, too, at the frog than at the point. In the playing of a very slow bow, no matter what the dynamic indication may be, less pressure can be exerted than when rapid strokes are being used. This is the reason why most modern violinists change the direction of the bow-stroke more frequently than is usually indicated on the music; they are seeking more tone. Parenthetically, it may be said that this fact is no argument against the practicing of very long, sustained bows, the Spun Tone or *Son Alti*—it is still the most valuable exercise for developing a control of tone production.

Importance of Bow Pressure

To obtain a full, rounded tone in a passage of double-stops, almost twice as much pressure must be used as would be needed for a similar volume of sound on a single string. On the other hand, in the playing of a passage in the fifth position or higher—even a forte passage—the pressure must be comparatively light. If too much is used, the tone will become harsh and shrill instead of brilliant.



However, increasing or decreasing the volume of tone by means of the bow-pressure alone is a crude way of expressing the dynamics of the music. It should be resorted to only after the other two means of influencing the tone—the varying speed of the bow stroke and the changing of its point of contact—have been found inadequate.

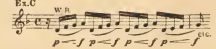
In a phrase which calls for no change of timbre, a short *crescendo* or *diminuendo* is generally achieved better, more easily, by taking a faster or slower bow without alteration of pressure. Such subtle nuances are frequent in the works of Mozart, as, for example, the two phrases from the *Andante* of the D major Concerto shown in Ex. A and Ex. B.

In each of these examples the Up bow should start slowly, gaining speed as the stroke continues, but without any increase of pressure. In neither of these phrases, nor in many others that could be cited, is any added intensity required; therefore an increase of pressure or a change in the point of contact would be an error of judgment.

Short *crescendi* of this type should be taken on the Up bow whenever possible, a *crescendo* on the Down bow being much less natural. Similarly, short *diminui* should be played Down bow. But since one cannot always arrange the bowing so conveniently, *crescendi* and *diminui* should be practiced on both Up and Down bows.

Varying Speed of Bow

It is not quite easy to vary the speed of the bow with delicacy and finesse, and some practice will generally be required before the technique can be used musically. The best exercise for this type of practice is the twenty-seventh study of Kreutzer, in D minor:



It should be taken very slowly at first—as though the notes were quarter-notes at a moderate tempo. Using the full length of the bow, very little should be taken for the first note, rather more for the second, noticeably more for the third, and the rest of the bow (nearly half its length) for the fourth note. Later the study should be practiced with the same dynamics, but more rapidly, in each half of the bow. By reversing the markings, it can also be used for the practice of short *diminui*, each bow-stroke starting rapidly and getting gradually slower. For students who have not reached the grade of Kreutzer, the teacher should write out a few simple eight-measure phrases based on this study, being careful to include some that cross to neighboring strings.

The twenty-four Caprices of Kozel contain a wealth of material for the study of tone-shading. The three-line Introduction to No. 1 is especially valuable. At first, all the dynamics in these three lines should be produced by varying the pressure on the string, without alteration of its pressure on the string. The Introductions to Nos. 6, 9, 14, and 19 should all be studied with this same principle in mind, while No. 13, in its entirety, is a supremely valuable study in phrasing and tone-shading.

When the student has fairly well mastered the uneven division of the bow and can vary its speed at will, he should review the exercises and studies he has been working on and incorporate appropriate *crescendi* and *diminui* and decreases of bow-pressure with the varying speed of the bow. And he must note carefully the differences of shading and color he is producing. He will find that the *crescendi* have increased in intensity, and the *diminui* greater subtlety of feeling.

He will also find that to maintain an equalized volume of tone, less bow and a little more pressure will be necessary on the lower than on the higher strings. In an ascending passage of three or four strings, without *crescendo*, the bow should move slowly and firmly on the lower strings, gaining speed and relaxing pressure somewhat as the upper strings are reached. If a *crescendo* is required, the speed of the bow should increase more rapidly, and the pressure maintained or even increased slightly.

The method by which the speed and pressure of the bow are apportioned in making a *crescendo* is clearly shown in the playing of a (Continued on Page 50)

"MUSIC STUDY EXALTS LIFE"

VIOLIN
Edited by Harold Berkley

"MUSIC STUDY EXALTS LIFE"

The Heart of the Song

From a Conference with

Clara Edwards

Well-Known American Composer of
By the Wind of the River, A Love Song,
With the Bend and the Rain in Your Hair

SECURED EXPRESSLY FOR THE ETUDE BY LEROY F. BRANT

CLARA EDWARDS is one of America's most famous and best loved living song writers. From her New York Riverside Drive studio she has poured forth more than one hundred beautiful, singable, inspirational songs; songs which touch the hearts of men and women of everyday walks of life, and yet which satisfy the exacting demands of the technically informed professional musician. On the concert stage, on the screen, over the air, and in the legitimate theater one hears *By the Wind of the River*, *The Wind and the Rain in Your Hair*, *The Fisher's Widow*, and scores of other gems of loveliness. Not since Mrs. H. A. Beach wrote *The Year's at the Spring*, or Olej Spake wrote *Sylvia*, has any American composer caught the beauty, charm, and fancy of those who live for music.

Dates are unimportant in the life of a composer. Clara Edwards has trained her mind to disregard age or dates. They really mean little to her. The music she has woven into her life is far more important. Clara Edwards began to study piano at an age which she calls "ridiculously early"; and later became interested in singing. She studied at the State Normal School in Mankato, Minnesota; after her graduation there she went to the Cosmopolitan School of Music in Chicago, but was not graduated from that institution because of her marriage. She states modestly, "I also studied privately in Vienna, and did some work in Stockholm. I had many marvelous opportunities in Vienna, Paris, London. My technical training is not outstanding, but my life experience is most interesting. But, after all, I want my music to speak for me, as it has done very well."

How came Clara Edwards to write music? Picture these things: a child of glorious musical talent, first at the piano, then as a singer. Picture that child growing into womanhood, still following music as her great love. Picture her marrying a physician, with him living an idyllic life. Picture a lovely daughter born to the father in Vienna. Picture the husband passing on soon after the birth of the daughter, the mother confronted with the necessity of earning a livelihood. Picture a return to New York, a search for employment. Picture all these things leading up to a Christmas Eve.

"I had found employment in a large department store, and I worked there as never had I worked before, because Jane Ann (my daughter) and I needed the money to live on. Christmas was approaching and I wanted a little money for Christmas spending, as well as to pay our bills. I worked so hard that the floorwalker thought I was after her job, and on Christmas Eve, after hours of work, when I went for my pay envelope, I found that I had been discharged!"

"You can imagine my horror. There is no other word for it—horror! Christmas Eve, my baby at home, no job—my world had collapsed about me and only darkness lay ahead."

"It became very ill; opiates were administered because of the intense pain I suffered. During my illness I thought through the situation as best I could, but still I could see only blackness. Then one night

I refused the opiates; I lay alternately reading a favorite book of poetry and toasting. Still I was unable to see the future—it was three in the morning. One of the poems kept singing itself through my mind until finally I arose, crept painfully from my bedroom, found no music paper, but scribbled staves on the blank spaces of an old song, wrote on those poorly drawn staves the melody that had been haunting me, and soon I had my first song.

"As dawn broke that morning I knew that the die was cast. I would compose. My life would henceforth be devoted to the creating of songs. Within a week I had written six more songs. All of them were accepted for publication."

Affluence did not follow the publications, however. Mrs. Edwards smiled ruefully as she told me that her royalty checks for the first year totaled eighteen dollars. The second year the amount was doubled (thirty-six dollars) and the third year it more than doubled again, for the princely total of her remuneration that year was ninety-six dollars. In three years, America's first song writer, as of today, had made one hundred and fifty dollars and had used up most of the tiny capital left by her deceased husband for the rearing of Jane Ann.

Nevertheless, with the faith which is said to move mountains, and which certainly can see into the almost impenetrable veil of the future, Clara Edwards followed the light which had come into her life, the light of belief in her future as a composer. Today belief in the light has led her into the broad fields of the music of the whole world. Men and women who have sung her songs include such world figures as Paul Althouse, Florence Easton, Helen Jepson, John McCormack, Grace Moore, Sigrid Oneghi, Lily Pons, Gladys Lawrence Tibbett, Ezio Pinza—and hundreds of others. Choral societies sing her songs, world loves her songs, and she has written the words to most of them herself, as well as the music.

Clara Edwards has sung before the Queen of Sweden. She was offered a place in the Stockholm Opera Company. Her songs have been sung in almost every country in the world. She may write a song in half an hour or she may spend a year on it. But at heart she is just a lovely woman, with all the feminine instincts that make American womanhood great.

Clara Edwards' comments upon song writing which follow should prove valuable and inspiring to young composers, some of whom may be struggling with difficult burdens.

"MUSIC STUDY EXALTS LIFE"

CLARA EDWARDS

THE ETUDE

MUSICAL composition and the method of procedure to bring it about seems to be a subject of intense interest to people in general, especially to those outside of the musical profession. The thought seems to be prevalent that a song is a direct result of some experience of the composer, or that the composer's works are an expression of events in his life. I am very often asked what was in my mind when I wrote *By the Bend of the River*, or what occasion brought forth *With the Wind and the Rain in Your Hair*, or what deep experience produced *The Night*. I cannot honestly answer these questions for I do not know. I would not go to the other extreme, however, and say that a composer's personal life has nothing to do with his work. I feel sure that there are in some way the outcome of our life experiences, but that they are direct results of some sad or gay event has not been my experience.

As we look back over the growth of music, we find that the age in which a composer lived is most important and indicative of results. Let us take, for example, Bach, who turned out endless scores, apparently on a moment's notice, with an eye always on the Church, and the ruling monarch, who gave him his livelihood and to whom he was little more than a paid servant. We cannot see the real Bach in the compositions born under these driving circumstances.

Consider also, Mozart, who lived much of his short life in dire poverty and want, but who gave us such gay and charming music—such exquisite and innumerable melodies which tell us nothing of his life of constant struggle. In his *Allegretto* he reaches the height of spiritual exaltation, and with its pianistic accompaniment he has given us a masterpiece. His own development and growth, and the musical development of the country, with existing conditions, are plainly shown, however, in his operas and larger works.

World Conditions Affect Composers

With Beethoven, conditions are very much changed, both politically and economically, and we find a burning intensity for freedom of expression which shines with a steady flame through everything he wrote, and which influenced nearly every form of music. Beethoven, the man, though harassed by disappointments and ill fortune, and (Continued on Page 54)

JOIE DE VIVRE (JOY OF LIFE)

The Parisian phrase chosen for the name of this composition suggests the jubilant carnival spirit which makes night life in the "City of Light" so interesting. Use the pedal moderately and "make it snappy!" Grade 4

G. F. BROADHEAD

Allegro moderato (♩ = 153)

ANDANTE, FROM ITALIAN CONCERTO

The "Italian Concerto" of Johann Sebastian Bach was published in 1735 as part of the second section of the "Clavierübung" ("Piano Practice"). Bach was then a mature man of fifty. He was at the time Cantor of the Thomas Schule in Leipzig and was the authoritative teacher of his era. Bach engraved the plates for this beautiful work. The term "concerto" was first used in 1602 by the Italian, Ludovico Viadana. The Bach work is not at all like the conventional modern concerto, but more like the concertos of Corelli, Torelli, Vivaldi, and Geminiani, written many years previous to the time of Bach. Grade 6.

JOHANN SEBASTIAN BACH

Andante (♩ = 80)

piano

espressivo

sim.

sempre legato

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26

tr.

dim.

tr.

27

NEAPOLITAN FESTIVAL

The charm of the *taranquette* often rests in an extremely accurate and very rapid performance. This requires slow, accurate study at the beginning of practice; then gradually advance the tempo until a breakneck speed is attained. If you have a metronome or an electronic, start your work at about $\text{♩} = 72$ and advance it, step by step, until you reach $\text{♩} = 168$ or faster. Grade 4.

Vivace ($\text{♩} = 168$)

WALTER O'DONNELL

To Coda

sopra

1/2 sopra

ff

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28

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THE NUDGE

CODA

mp

cresc.

sfz

FADED MEMORIES

Mr. Oberg has caught a fine, nostalgic sentiment with few notes in this little musical pastel. It should be played with sentiment and simplicity. Grade 3.

O. SCHELDRUP OBERG

Moderato

Tempo di Valse ($\text{♩} = 54$)

p

pp

poco rit

mp a tempo

pp

l.h.

Fine

mf con espressione

p

rit

D.S.

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JANUARY 1948

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29

ON DRESS PARADE

MARCH

A stirring march with a fine rhythm. While it continually suggests the brass band, it sounds very effective when played upon the piano. Note the short pedal marks which stress the major three accents. Grade 3½

Tempo di Marcia

ROBERT A. HELLARD

Handwritten musical score for piano. The score is in 2/4 time and consists of five systems of music. The first system begins with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a style that suggests a brass band, with many triplets and accents. The first system ends with a double bar line and the instruction 'il basso sempre staccato'. The second system continues the melody and accompaniment. The third system begins with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a style that suggests a brass band, with many triplets and accents. The third system ends with a double bar line and the instruction 'sempre staccato'. The fourth system continues the melody and accompaniment. The fifth system ends with a double bar line and the instruction 'sempre staccato'.

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THE ETUDE

Handwritten musical score for piano. The score is in 2/4 time and consists of five systems of music. The first system begins with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a style that suggests a brass band, with many triplets and accents. The first system ends with a double bar line and the instruction 'il basso sempre staccato'. The second system continues the melody and accompaniment. The third system begins with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a style that suggests a brass band, with many triplets and accents. The third system ends with a double bar line and the instruction 'sempre staccato'. The fourth system continues the melody and accompaniment. The fifth system ends with a double bar line and the instruction 'sempre staccato'.

JANUARY 1948

SWAYING FERNS

An extremely finished but simple melodic composition which has that pleasant swaying motion which young players like. Play it very quietly and smoothly. Grade 3.

Moderato (♩ = 69)

MURIEL LEWIS

Ped. simile

a tempo

poco rit.

Ped. come sopra

To Coda

Poco più vivo

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THE KNUDE

D.S. al fine

mf

pp

ral.

CODA

mf

pp

morendo

WITH VERDURE CLAD FROM THE CREATION

This is one of the most appealing of all the coloratura solos in the great oratorios. These *floritura* passages should be played with great care and fluency, never hurriedly. Haydn went to London in 1791, was splendidly received, and made a study of English music while there. "The Creation" was finished in 1797. The melody of this lovely aria has the flavor of many of the old English folk songs. The material for the libretto was selected by Liddle from the Bible and Milton's "Paradise Lost." It was then translated into German and produced as "Die Schöpfung." Grade 3½.

FRANZ JOSEPH HAYDN
Arr. by Norwood W. Hinkle

Andante (♩ = 96)

p

f

f

pp

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JANUARY 1948

34

*ben legato
e tranquillo*

leggero

p dolce

pp

f

MOON BLOSSOMS

Over fifty years ago a light opera composer named Meyer-Lutz wrote a composition for a stage dance known as "Skirt Dance." This started a whole dynasty of feature pieces of this type which have provided many of the most inspiring compositions for years. *Moon Blossoms* is a happy member of this family. It should be played with dancing fingers, definite accents, good taste. Watch the *staccato* notes carefully. Grade 4.

Brightly ($\text{♩} = 80$)

STANFORD KING

mf

p

poco rit.

a tempo

Ped. simile

1st time

Last time

poco rit.

Fine

a tempo

Ped. simile

1

2

D.S. al Fine

tr.

LONELY DANCER

SECONDO

RALPH FEDERER

With slow, swaying rhythm ($\text{♩} = 96$)

p whimsically
mf
lender
softer
slower
mp Fine
Faster
ff well accented
f
mp smoothly
ff
mp smoothly
sf
mp smoothly
D.C.

LONELY DANCER

PRIMO

RALPH FEDERER

With slow, swaying rhythm ($\text{♩} = 96$)

p whimsically
mf
lender
softer
p
slower
mp Fine
Faster
ff well accented
sf
mp smoothly
ff
mp smoothly
sf
mp smoothly
D.C.

ONCE MORE, BELOVED

Words and Music by
SARAH LOUISE DITTENHAVER

Andante con moto (♩ = 58) *mf*

Once more, be-lov-ed, once more In the fra-grance of the

mp

night. In the won-der of spring-time, I'll find you. Once more, be-lov-ed, when

p *mp*

A - pril blos-soms beck-on to the stars. In the beau-ty of moon-light, I'll find you.

mp

stretto (♩ = 66) *mf*

All - will be mu-sic, Each mo-ment heav-en-ly mu-sic, Ris - ing, fall-ing with - in my

stretto *mf*

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THE KUDÉ

poco accel. *cresc.* *f* *ten.* *3*

heart, All will be mu-sic, Each mo-ment heav-en-ly mu-sic,

mf *poco accel.* *cresc.* *f* *rit.* *p* *Tempo I*

Ris - ing fall-ing with - in my long-ing heart.

cresc. *f* *mf* *rit.* *p* *a tempo*

mp *mf*

Un-till then, be-lov-ed, once more In the lone-li-ness of night. Through the mag-ic of dreams, I'll

mf

find you, I'll find you once more, be-lov-ed. *a tempo*

p *rit.* *mf* *rall.* *p* *p* *pp*

JANUARY 1948

39

LAMENT

STANLEY P. TRUSSELLE

Andante (Like a folk song)

VIOLIN

PIANO

Un poco animato

slight retard

a tempo

Tempo I

broadly

with depth of feeling

broadly

mp

rall.

rall.

*May be played an octave lower as at the beginning.

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THE ETUDE

VIGNETTE

Hammond Registration
(B) 113 30 7553 000
(H) 110 00 6512 000

PAUL KOEPKE

Prepare: { Sw. Salicional, St. Flute
Gt. Melodia
Ped. Gedeckt 8'

Moderately, with movement

(To Coda) (H)

MANUALS

PEDAL

Slightly animated

CODA

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WALTZ OF THE WILLOWS

L.A. BUGBEE

Grade 1. Moderato (♩=54)

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KEEP IN STRIDE

J. J. THOMAS

Grade 2. Tempo di Marcia

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THE STRIDE

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SWEET STORY

RUTH LIBBY

Grade 1 1/2. Andante espressivo (♩=96)

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100

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The Art of Expression

(Continued from Page 21)

rescendo through an extended passage of detached sixteenths. Starting piano, the player will take very short strokes near the middle of the bow; gradually the strokes will be lengthened in the direction of the point, until at the climax as much as possible of the bow length is used. The passage is emotionally dramatic, additional bow pressure will be necessary, but it should not be applied until about half way through the passage and then but gradually. However, if the passage ends in a high position, the pressure may even have to be relaxed a little for the final notes.

The varying point of contact between bow and string, the vital element of tone-coloring, has been touched upon only in passing. But it is so essential to all expressive playing that a separate article will be devoted to it within the next few months.

The study of tone-production, tone-shading, and tone-coloring is limitless. For this reason it should not be reserved for the advanced player only. As soon as a student can draw a firm and steady bow he should be taught how to use it as a means of musical expression, for the sooner he learns the elements of the art of expression the sooner they will be part of his subconscious violinistic equipment.

fast and lightly. To execute a nimble mordent use a close finger touch. In Bach mordents should always be played on the beat, they should occupy a part of the principal note's value, and neither the entire value, and all embellishments that are played with the lower register should be diatonic. For more detailed information on embellishments one can read "Ornaments in Classical and Modern Music" by Clarence G. Hamilton.

How to study or how to practice Bach? With the same care and concentration as any other music; but there are a few suggestions would be interesting to make. Very young students study each voice separately, sing over and over some of the expressive phrases until they can hear clearly the phrasing character of each phrase. In this manner my students become sensitive to the expressive idiom of Bach and become not only sensitive players of Bach but also sensitive listeners to his music. They study each hand separately until individual independence is attained. Only through this way of practicing can a young student achieve the balance of voices which is required of an artistic Bach performance.

Memorizing Bach

Bach's music is the best I know for training the memory. As a rule I ask my pupils to memorize each voice separately and each hand separately before they memorize the complete piece. It is also good to memorize Bach structurally. For this reason it should not be reserved for the advanced player only. As soon as a student can draw a firm and steady bow he should be taught how to use it as a means of musical expression, for the sooner he learns the elements of the art of expression the sooner they will be part of his subconscious violinistic equipment.

Why Bach Has Become a "Must" for Piano Students

(Continued from Page 20)

this. Our little folks are people with their own likes and dislikes. Somewhere they might have heard Bach played without interest and therefore thought that there is no interest in Bach, or simply decided that his music is not the type played at parties. You are up against a prejudice then, and to get past it you need all the wisdom you can muster. You need also the love. In such a case you must vitalize Bach and his music, you must make him a person, for this student, you must make him a living entity.

When should students begin the study of Bach?

The answer is, as soon as they can readily read the earlier Bach pieces. If an advanced student is to be introduced to Bach for the first time, it is still advisable to begin by having him get acquainted with his simpler music. Of course one will not have an advanced student study too long in the company of the unsophisticated Bach but will move him rapidly to the grade of Bach's music which this student will be capable of absorbing. One thing is definitely true, that only the extremely musical are receptive to the music of the more mature Bach at first contact. The average student must grow gradually and often painfully to the understanding and love of Bach.

How should embellishments be executed? There is no set rule about the execution of embellishments since Bach himself gave no definite indication. In many cases it is a matter of personal taste. The mordent is the most common of the embellishments. In Bach it should be played

fast and lightly. To execute a nimble mordent use a close finger touch. In Bach mordents should always be played on the beat, they should occupy a part of the principal note's value, and neither the entire value, and all embellishments that are played with the lower register should be diatonic. For more detailed information on embellishments one can read "Ornaments in Classical and Modern Music" by Clarence G. Hamilton.

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VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

Finger Exercises

J. H. R. New Jersey. Judging from the short description you sent me, I think your finger exercises would be of interesting and beneficial value to all violinists and pianists. Why do you not write a short article of musical expression in detail and send it to the publishers of The Express? I quite agree with you that many finger exercises are not sufficiently basic in nature. However, I must take issue with you when you write of the "ultra prejudice of all professionals." "All" is a very sweeping word, and my experience is that most professionals are always on the lookout for new ideas, no matter what their source may be.

No Record of This Maker

W. S. K., Pennsylvania. Apparently there is no record of a Mittenwald maker named Joseph Bialy, and I am wondering if perhaps you misread the label. Are you sure it is not Klotz? Joseph Klotz was working in Mittenwald about the date given in your letter. This, of course, does not mean that your violin is a genuine Klotz. He had many very inferior imitators who copied his label better than they did his violins. A genuine Joseph Klotz, in good condition, would be worth from \$300 to \$350.

The Barbe Instruments

F. K., Alabama. The Barbe family produced some good violin makers, the best-known being Telephone Amable Barbe, who was born in 1822 in Dijon, France and died in Mirecourt at the age of seventy. His violins are worth between \$300 and \$450. The F. Barbe who made your violin, I believe, his grandson. This member of the family is not so well known nor so careful a workman, and his instruments do not fetch more than \$200. Nevertheless, you got a bargain when you bought your 'cello!

A Doubtful Label

Mrs. R. A. W., North Carolina. To have your violin appraised, you could send it in all confidence to Shropshire & Frey, 119 West 57th Street, or to The Rudolph Wurlitzer Co., 120 West 42nd Street, both in New York City. But I must warn you not to expect very much value to be attached to the instrument. If the label reads in English "Made by Nicholas Amati," it is almost certainly a factory-made German Bohemian product. A genuine student and the teacher make a labor and value and also enable the student to experience early in his musical development the delights of the true artist, namely, the joy of enjoying his own making his music and not working with it.

Can We Tame the Boogie-Woogie Bogey?

(Continued from Page 14)

fourth, and fifth scale degrees will give him an insight into transposition and lead him into further development of this skill in working out original left hand patterns and keys.

All in all, most teachers can profit from the judicious use of boogie-woogie with certain pupils. It often happens that a pupil whose interest in music is flagging may be stimulated by an experience with boogie-woogie and then gently be led into more orthodox fields. As long as good music is the goal, a good teacher cannot be too cautious in his use of boogie-woogie, and no considerations of his colleagues' reactions should interfere with his use of any material that he is convinced will help attain those goals.

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The Heart of the Song

(Continued from Page 24)

finally stricken with complete deafness, gave us the matchless *Ode to Joy*, which finally was interpolated into his Ninth Symphony, conceded to be the greatest of all. His sense of the extreme dramatic is shown when the *Ode to Joy* first appears, and all instrumentation is abruptly stopped, but is again resumed when the voices have gradually brought it to a height of exaltation, and we are carried away by the beauty and wonder of it.

In the great romantic period of German song a change took place. Music and poetry, heretofore, had been mostly separate. The poets, Schiller, Goethe, and Brahms, and we find them closely wedded—voice, piano, and text joined in beautiful harmony. Great individualism and self-expression are introduced. Take, for example, Schubert's well known *Er-Ling*, with words by Goethe. Here is an emotional outburst, seldom so intensely depicted in song. We are introduced to the piano, to the wild night ride on horseback, then to the pleading of the terrified child in his father's arms, and the howling of the wind. We hear the voice of the *Er-Ling*, soft and compelling, and then the voice of the frightened child, next, the voice of the anguished father trying to calm his child, and urging his horse over faster, while telling him it is only the sound of the willows that he hears. Then again we hear the *Er-Ling*, now threatening, then the voice of the terrified child. All the while the constantly running accompaniment and the vocal part, where the voice at times declaims the words, carry us along

to an increasing pitch of excitement, which suddenly stops—and in a few intensely dramatic measures we are made to feel the horror of the father at finding his child dead!

For contrast let us turn to Brahms, that honest singer, disdainful of public opinion and somewhat of a musical enigma, who was to be really appreciated later on, as now. We are told he wrote two hundred songs during his lifetime. These songs do not always show the perfect synchronization as found in the *Er-Ling*, but nevertheless, they are good music. The *Er-Ling* is a dramatic one of serene calmness. With a simple folk-like melody, and an equally simple accompaniment, Brahms has given us some thing quite perfect and satisfying, even though lacking in drama. No doubt he has written greater songs, but surely none with more appeal to the masses than the lovely *Cradle Song*.

Although Puccini was not what is termed a song or *lieder* composer, solos from his operas are popular on the concert stage and can be called concert music. In his operas we find vivid action and intense passion, rather than musical worth, with the orchestra constantly depicting what is taking place on the stage. There is always a plausible treatment of an every day emotion, be it jealousy, fear, love, or anger. One of the most popular arias of his is found in "Madam Butterfly" and sung by the soprano. Here Puccini has used broad, sweeping phrases for both voice and orchestra—a continuous melody which

leads to the climax when *Butterfly*, carried away by emotion and imagination, sees *Pinkerton* coming to her. The sweeping music leaves us almost speechless by its theatrical effect. These dramatic idioms occur in various forms in "Tosca" and "La Bohème."

In the song world, the name of Richard Strauss must certainly be considered most important. We invariably connect with him his tone poems, but his song literature, though sometimes difficult and hard to grasp, is bold, colorful, and brilliant. His musical life began at an early age and was nurtured by his horn playing father, on Bach, Mozart, and Beethoven and finally Liszt and Wagner—all this at a time when the country had gone through a revolutionary crisis which had its direct effect on such an impressionable nature. His songs vary from the simple to the most intricate, with little thought of vocal limitations, while the piano accompaniments are difficult to a degree. Always however, there is added to the poetic theme. I mention the lovely *Serenade*, which is vivid and joyous, both vocally and pianistically, but requires a sure technique from both singer and accompanist. Perhaps better known is *Zueignung*, or *Devotion*, as it is sometimes called, which, built on simpler lines, has a richness and intensity which, when the romantic climax, becomes one of our favorite concert numbers.

Of the many composers who have written beautiful songs in our country, only one, due to lack of space, may be considered—Mrs. H. H. A. Beach. While Mrs. Beach has written many pieces in various forms, some of which are pre-

tentious and deserve first place, the two songs, *Ah, Love But a Day*, and *The Year's at the Spring*, set to Browning's verses, have endeared themselves to the American public, and justify so. The lyrics of both are potent and appealing and lend themselves perfectly to musical settings. While the songs are vastly different in form and feeling, they are done with sound musicianship and excellent construction and are splendidly adapted to the voice. The emotional and romantic, *Ah, Love But a Day*, with its moods so well depicted, has great warmth and feeling, while *The Year's at the Spring* is joyous and jubilant, with a rushing flood of music which makes it welcome to singers and the public alike.

Folk Music a Basis

Folk music is a topic that requires more time and space than may be taken here. Much great music has been taken from the simple and the old, and has been built on folk music. Of this we have numerous proofs. In our country we have a variety of music which can be classed as folk music. Countless communities have their own distinct and particular expression. Some of this has been brought from their own countries by early settlers and has been adapted by us. People are concerning themselves more and more about folk music, both here and abroad, and it is no more a closed book. Invariably our thoughts turn to Stephen Foster, who has probably given us the best expression of what we call American Folk Music. Although he wrote his songs only in his later years lived in the South, he seemed to prefer writing about the South and the Southern Negro. We must conclude that he absorbed this atmosphere from vari-

ous traveling minstrels and Negroes on the harvest of the inland rivers. His expression is sincere and simple, with a universal appeal, as evidenced in *My Old Kentucky Home* and *Old Folks at Home*. Music must have been to him an end, and some altered again, uncertainly, in the light of his study of it. Unfortunately, the returns from his efforts were very meager, in comparison with their artistic importance. He died in want, like Schubert, although he left simple songs from which many others reaped fortunes.

"The Heart of a Song", when all is said and done, is a thing which defies classification or definition. Spiritual values never can be adequately described in mere words. I have tried to point out the best I might, to excite the mind of the reader to think for himself where he might find that well-spring of beauty which I have called the heart of the song. Knowing full well that when any of beauty approaches that heart he has attained for himself a wealth of musical riches which will be adequate for his spiritual needs all the days of his life.

Key-Kolor Visualizes the Key-Signatures

(Continued from Page 48)

coincides with its character on the keyboard. This practice now includes classical and modern compositions in all grades, and is attended with greatly-improved pupil interest.

Admittedly Key-Kolor is a short-cut; so are telephones and planes. When short-cuts carry us to new and greater values in less time and pain, they have permanent value. Key-Kolor is a short-cut to performance. And performance today is at a low ebb. It is essential, however, to musical development. One must perform constantly, associating the score with the instrument and using the sounds to develop the inner ear for silent yet accurate hearing of score—a mark of the true musician.

Key Signatures Baffle and Repel

Objections to playing usually boil down to the bother of deciding which notes are sharps or flats and which are natural, and many successful teachers are naturals. To solve this problem we give the public—professional and lay alike—Key Signatures and Accidentals.

A signature indicates (to the initiated) a set of seven tones chosen from the twelve in the octave. To bear these constantly in mind is nothing to a professional, for his habits are ingrained in his nervous system. But for the novice the seven tones within a key are more difficult to read than foreign tones introduced by accidentals. A piece that stays in a major looks exactly as it does in A-flat major. The difference lies in the reader's acquired habits, or the lack of them. If he has no memory of similar pieces in this tone-set he is at a complete loss.

Suppose we use a signature system in writing English, and this twelfth announced a choice of seven-twelfth an alphabet, other letters being "altered" if used. Suppose the next article chose another set, out of thirteen possible sets. How many English readers would there be?

Accidentals save the signature-system, but they frighten or confuse readers. They cause three kinds of mental strain: 1) You must remember their after-effects through long measures. 2) When several degrees are affected, some restored, others not, and some altered again, uncertainty is introduced. 3) The student must backward glancing, and anxiety to keep up the tempo take much of the joy out of sight-playing. 3) Since each sign overrules the last, it is difficult to find chords to associate a note with its proper sign, especially in seconds where the note is on the off-side of the stem, or separated from the sign by intervening signs. In Ex. 1, shown at the beginning of this article, Rachmaninoff uses six signs to qualify four notes.

A Constant Looking Ahead

Whether you regard C-sharp as a sound, a piano key, or a violin position, it is an *indivisible unit*. Its symbol therefore should be a simple, indivisible unit. The symbol for C-sharp is a cross, which is scarce, or, if treacherous, is, to cancel half its utility, and all of its convenience.

Swift reading demands constant forward looking. But crowd accidentals retard even the best readers. Chopin's Eighth Prelude shows four hundred and forty-four signs in thirteen-three bars. The terrifying aspect of much modern music discourages even musicians from familiarity with important works. The best ear is of little help. The reader is forced to proceed slowly, constantly checking back to changing signatures and preceding signs. And these difficulties in reading undermine the popular appeal of all instruments, but the piano especially because many notes must be read simultaneously.

Musical still faces backward to medievalism. Like the "one-hoss-shay" it becomes steadily less suited to modern heavy traffic. Yet notation is our window on the world of tone; it should be transparent. It guides the performance of masterpieces; it should be to look-for. It transmits beauty and significance to the soul; it should reach the port, the mind of Everyman. Notation is not theory nor intended to teach theory. It needs perceiving to enable it to transfer from composer to public as much music as possible, as often, as pleasantly, and through as great a number of people as possible.

Literacy is not the last but the first condition of progress. Levels were raised in general education first by printing in the language of the people instead of Latin of the leisurely; next by enabling all citizens to read. A thousand years China refused to simplify her symbols—

and stagnated. The Chinese will the Chinese remain a cult until complete music reading is taught freely in our school system. Only then will teachers be emancipated from the primary school teaching of music, and devote themselves to the study and pedagogy of music as literature.

Key-Kolor, as a more graphic notation, should help bring the vast masses of neglected music to the busy, music-loving citizen. Until we build a foundation of universal literacy we will go in circles but not much farther in musical art. When everyone reads his evening sonnet with his evening paper, a great upsurge of the human spirit will push through the grassroots, and flower in greater music.

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THE COVER FOR THIS MONTH—Over and over again expression has been given in various ways to the thought that a piano helps make a home a home. Since New Year's is a time when inclinations run toward making resolutions for the future, it seems very fitting that the January cover of *The Erum* Magazine should carry a reminder to parents that a piano and instruction in piano playing can mean much in the life of a child and can equip him with something that can mean refreshment, inspiration, happiness, comfort, and even usefulness to others in years ahead when he no longer is a dependent child.

If an Erum cover can initiate any such thinking in the minds of parents as the cover is displayed on newstands, in music stores, and on piano or reading tables in studios and homes throughout the country, there should be grateful benefits to teachers who are such good friends to the piano. Why not remind your local dealer to be sure to display this issue and other issues of *The Erum* prominently in the window for the good reason that active in music in the community, including the dealer himself.

The happy mood of the music-enjoying youngsters in this January cover speaks "The Erum's" wishes to all its friends and readers for a Happy and Prosperous 1948.

YOUR HELP IS NEEDED!—All through the organization of the Theodore Presser Co. there is kept alive an alertness to the ideal which the founder of the business, Theodore Presser, impressed upon all his fellow workers as being of the utmost importance. This was the idea of giving helpful service to all users of music publications. Mr. Presser also pioneered in the granting of liberal discounts to the teaching profession.

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Never before in the history of our country have music teachers on the average been more busy, and never before have these teachers and other active business men been in need of so much music. In order not to lessen the helpfulness of Presser service in the Presser Company need your help greatly in this period of high peak of America's musical activities. Anticipating needs several weeks in advance when ordering music will prove a great help.

We have added to our staff and increased stock quantities as fast as possible, but as yet we have not been able to overcome delays, many of which are beyond our control, ranging in the way from all music printing establishments in the country having insufficient capacity to meet today's demands to the inability of mail and express services to make deliveries as promptly as in pre-war days.

This suggests that teachers, particularly those acquainted with the details of the Presser "On Sale" plan which makes possible the maintenance of a studio stock throughout the entire teaching year, the details of this plan will be furnished cheerfully. Send your request to Theodore Presser Co., 1712 Chestnut St., Philadelphia 1, Pa.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

January, 1948
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All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

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Students' Books, each 25
Conductor's Score 40

The Child Tchaikovsky—Childhood Days of Famous Composers Series

Letitia Elsworth Cook and Ruth Hampton 20

Eighteen Exercises for Study and Style—For Piano

Scher 25

Gems from Gilbert and Sullivan—Arranged for Piano

Miller 25

Heads Up!—A One-Act Operetta on the Teaching Profession

Federer 40

In Nature's Path—Sing and Play—Eight Songs for Young Players

Key 25

Keyboard Approach to Harmony—For Piano

Lowry 25

King All Glorious—An Eastern Cantata for Mixed Voices

Stairs 25

Lighter Moods of the Organ—With Hammond Registration

20

Little Rhymes to Sing and Play—For Piano

Key 25

The Great Once-Upon-a-Time Stories of the More Music Masters—For Young Pianoists

40

Music Made Easy—A Work Book for Piano

Moreville 25

My Everyday Hymn Book—For Piano

Richter 40

Short Classics Young People Like—For Piano

Ketterer 35

Sou's Famous Marches—Arranged for Piano Solo

Mary Levine 25

KING ALL GLORIOUS—An Eastern Cantata for Mixed Voices

Stairs 25

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At the Advance of Publication Cash Price of 40 cents, postpaid, a single copy cannot be accepted until after delivery of Advance of Publication orders.

KEYBOARD APPROACH TO HARMONY, by Margaret Lowry—The author of this highly original work is a member of the music faculty of Queens College, Flushing, N. Y., where through her practical teaching experience, she has seen the need for such a book. It is a system of harmony with a "singing and playing" approach, and one which presents its subject, chord by chord, in piano notation rather than in the commonly used four-part voice writing. The book is designed for use in high schools, colleges, and private classes, and is divided into twenty-seven lessons. All the essentials to a secure foundation in harmony are set forth, including Tonic-Dominant Patterns; Non-Harmonic Tones; Subdominant; Supertonic; Cadence Formula; Borrowed Seventh Chords; Tonic Seventh; Submediant; Diminished Seventh; and Mediant. Many examples from the works of Beethoven, Chopin, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi, and Weber are shown.

Prior to publication, orders for single copies of this book are being accepted now at the special Advance of Publication Cash Price, 75 cents, postpaid.

MY EVERYDAY HYMN BOOK, For Piano, by Ada Richter—Constant demand for a companion to Mrs. Richter's *My Own Hymn Book* has brought about her preparation of this new collection. Designed along the same lines, it is intended for young pianists whose hands are not equal to the stretch of an octave. Some fifty popular hymns will be included under the following groupings: General Hymns; Hymns for Special Occasions; Hymns for Children; and Gospel Hymns, two of which will be *The Old Rugged Cross* and *Living for Jesus*, used by special collection in the hymn book. It is designed to be used in church and Sunday School services as well as in study and devotion.

Reservations for single copies of this book may be made now at the special Advance of Publication Cash Price, 40 cents, postpaid.

MORE ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS, For Young Pianists, by Grace Elisabeth Robinson, *Young Artist Arrangements* by Louis E. Stairs—Those teachers who are familiar with the popular *Once-Upon-a-Time Stories* of the lives of ten composers, coupled with the piano arrangements in simplified form and simple simplifications for the piano, will know the plan of this new book. The musical details of the lives of ten composers, coupled with the piano arrangements in simplified form and simple simplifications for the piano, will know the plan of this new book. The musical details of the lives of ten composers, coupled with the piano arrangements in simplified form and simple simplifications for the piano, will know the plan of this new book.

In the United States and its possessions a single copy of this book may be ordered now at the special Advance of Publication Cash Price of 30 cents, postpaid.

GEMS FROM GILBERT AND SULLIVAN, Arranged for Piano by Franz Minner—To pick out suitable selections from the many operettas of Gilbert and Sullivan and to mold their musical substance into short, easy-to-play piano pieces is a task requiring craftsmanship and imagination. But Franz Minner has done this for millions for piano performances with the "Erum Piano Quartet," for whom he makes many transcriptions—has done an admirable job of the preparation of this new book. The words are given with each selection, of course.

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THE CHILD TCHAIKOVSKY, *Childhood Days of Famous Composers Series*, by Letitia Elsworth Cook and Ruth Hampton—The numerous music teachers who have found earlier books in this series essential teaching aids will welcome this forthcoming addition with great enthusiasm. In it the child's life of the composer is sketched in a straightforward, entertaining manner, with special emphasis on his childhood. The easy arrangements of five compositions, including a duet adaptation of the popular *Travis*, and the piano accompaniment, are sketched in a straightforward, entertaining manner, with special emphasis on his childhood. The easy arrangements of five compositions, including a duet adaptation of the popular *Travis*, and the piano accompaniment, are sketched in a straightforward, entertaining manner, with special emphasis on his childhood.

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MUSIC MADE EASY—A Work Book by Mary Villa—This valuable new book is designed especially to follow Robert Nolan Kerr's *Let's Be ONE*, but it is equally valuable as supplementary material with any other piano method. On music fundamentals such as symbols, time signatures, note values, rhythm, and the like, the book provides, constant drill and review are provided. The author, knowing well that if a child actually writes the musical notes and symbols, he will learn more quickly, provides on these pages much space for such pupil activity. Variety of presentation and attractive illustrations help to make the book thoroughly engaging as it is informative.

One copy to a person may be ordered now at the special Advance of Publication Cash Price, 25 cents, postpaid.

HEADS UP! A One-Act Operetta on Safety, Chords and Lyrics by Robert Wayne Clark and H. Willard Zake—By Ralph Federer—Here is a new operetta in the field and lyrics by two authorities in the field of safety training. With refreshing tunes to delight the listener, it will gain ground by its directness and instructive to school and community audiences everywhere. The music is intended for singers of Junior High and elementary school ages. Six of the roles have been assigned to a number of minor roles also. The sizes of the singing groups, the Chorus, the Soloists, and the Safety Drill Patrol, can be governed by resources of each producing group. With simple changes, one stage setting will suffice.

Until Heads Up! is ready for the market, orders for single copies are being received at the special Advance of Publication Cash Price, 40 cents, postpaid.

SHORT CLASSICS YOUNG PEOPLE LIKE, For Piano, Compiled and Edited by Ella Ketterer—This skillfully edited collection will delight both student and instructor. The thirty-five musical gems in the collection are favorites of Miss Ketterer's own pupils, thus assuring the enthusiasm of young pianists everywhere. Between the second and fourth grades, this book will supply the average student with a real piece of music to play for two years.

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EIGHTEEN ETUDES FOR STUDY AND STYLE, For Piano, by William Scheer—Here is a new book of studies for young pianists which will stir their imagination as well as develop their technique. Each little composition is devoted to a problem in piano playing such as legato and staccato, double thirds, the trill, rhythmic precision, alternating hands, syncopation, left hand scale passages, arpeggios and chords, rotary hand motion, cross hands, and repeated notes. The compositions are well-known to readers of the *Erum Music Magazine* for his excellent piano compositions. This new volume should prove a valuable addition to the ever popular Music Masters Series.

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LITTLE RHYMES TO SING AND PLAY, For Piano, by Mildred Hilditch—Children of pre-school age are always irresistibly attracted to the familiar tunes and nursery rhymes in this clever new book. Little ones will play and sing them over and over again, pleasing their parents as well as themselves. The melodies lie within the five-finger position, divided between the hands, and are simply arranged in simple notes only. Memorization and reading are stimulated by the familiarity of the tunes and words. This collection will be of great practical value to the parents of pre-school age children.

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SOU'S FAMOUS MARCHES, Arranged for Piano Solo by Henry Levine—This collection of music's most famous marches in easily-played new transcriptions will please the average pianist many happy hours. Never before, because of copyright restrictions, has such an array of the marches of Sousa been made available in one book. Here are *High School Cadets*, *Liberty Bell*, *The Stars and Stripes Forever*, *The Thunderer*, and eight others, all expertly prepared by Henry Levine. One copy to a customer may be ordered now at the special Advance of Publication Cash Price, 70 cents, postpaid.

AMERICAN NEGRO SONGS, For Mixed Voices, by John W. Work—Compiled by a distinguished member of the faculty of Fisk University, a recognized authority on the music of the American Negro, this comprehensive volume presents more than two hundred Negro folk-songs, both religious and secular. Most of the songs are harmonized for four-part chorus and solo; others are presented with melody and text.

Invaluable for schools, libraries and for the repertoire of choral organizations, single copies of this book may be ordered now at the special Advance of Publication Cash Price, 80 cents, postpaid.

BASIC STUDIES FOR THE INSTRUMENTS OF THE ORCHESTRA, by Traxton Rahner—Covering scores of intervals, arpeggios, rhythm and dynamics these studies will enable the director to make more rapid progress in his work with players who have a fundamental knowledge of their instruments, but who require additional practice in ensemble playing. The studies will be published in ten books—Conductor's Score, Violin, Viola, Cello, Contrabass, Oboe, Clarinet, Trumpet, F. Horn, E-flat Horn-Saxophone, and Trombone-Bassoon-Tuba.

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IN NATURE'S PATH, *Same Piano Solo Delights for Young Players*—Here is a new compilation of attractive pieces in grades one and two. Since specialists tell us that the child's mind is in nature before they are interested in nature, we can readily understand why many composers have found that their most popular piano pieces are those who are inspired by things in nature. Every teacher of young pupils will want to use this new collection of nature pieces.

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ADVANCE OF PUBLICATION OFF WITH THE ERUM—The release of the January first the only volume previously announced in the foregoing notes for the past months now ready for delivery to our subscribers is a book that has attracted much attention. Many readers of *The Erum* have enjoyed the albums of sacred piano music that first have been made available by this publisher. One copy to a customer may be ordered now at the special Advance of Publication Cash Price, 70 cents, postpaid.

AMERICAN NEGRO SONGS, For Mixed Voices, by John W. Work—Compiled by a distinguished member of the faculty of Fisk University, a recognized authority on the music of the American Negro, this comprehensive volume presents more than two hundred Negro folk-songs, both religious and secular. Most of the songs are harmonized for four-part chorus and solo; others are presented with melody and text.

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The Mysteries of Middle-C
(Continued from Page 6)

music lesson. Were he living today he would be dumbfounded at the changes in methods of teaching, the greatly elevated position of the teacher, the huge revenue derived from the music industry through various channels (estimated at from three to four billion dollars a year), and the relatively high position of music study in general education. Yet what the world calls "human nature," particularly "boy nature," remains pretty much the same. Music teachers today, some of our grandfathers were fundamentally and humanly not unlike the music teaching of today.

The World of Music
(Continued from Page 1)

tional singing. The competition is open to all composers, and the closing date is February 29, 1948. The details may be secured by writing to Thomas H. Hamilton, Monmouth College, Monmouth, Illinois. Carl Leonard, professor of music at Vassar College, Poughkeepsie, New York, is the winner of the 1947 Plunket true competition.

A PRIZE of \$1,000.00 is offered by Robert Merrill for the best new one-act opera in English in which the heroine wins the girl. The only rules governing the contest are that the heroine must be won by the baritone, who must not be a villain. Entries should be mailed to Mr. Merrill at 48 West 88th Street, New York City.

A PRIZE of one hundred dollars is offered by the New York Phila. Club for a composition for flute and piano. The contest closes January 15, 1948, and all details may be secured by writing to Louis Bertrand, Chairman, 18 East Forty-third Street, New York 17, N. Y.

Young Music Must Have New Tools
(Continued from Page 7)

Pandiatonic Harmony: only like the gentleman in Mollere's play "Le Bourgeois Gentilhomme," who was dumbfounded to learn that he was talking grammar without ever having studied it, they do not realize that what they do by instinct, has a theoretical significance. Take, for instance, the added sixth at the end of a popular song arrangement. Men of Jazz regard such a sixth as an addition to the tonic triad, whereas, according to the harmonic books, a chord like C, E, G, A, would be defined as the first inversion of the submediant seventh.

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tone composition promulgated by Schöenberg, and further elaborated by Schönberg, and further elaborated by Schönberg. In its present state it is as strict as fugue counterpoint of Bach. Surprisingly enough, it is quite possible to write tonal music in the twelve-tone system. There are several ways of splitting the twelve tones into four different triads, two major and two minor. Thus through the twelve-tone system, tonality and atonality can be reconciled.

Mother and Grandmother Chords

There are 479,011,600 combinations in which the twelve tones of the chromatic scale may be arranged. This figure, in case anybody is interested, arrived at by multiplying the first twelve numbers, 1 by 2 by 3 by 4, and so on, up to 12. To make things a little more complicated, a German musician, Fritz Klein, who wrote under a Greek name the plume name Self-Tormentor, introduced a chord containing not only twelve different notes but also eleven different intervals between the notes. He called this a "Mother Chord." The author of the present article went him one better and made up a chord which he named "Grandmother Chord."

MOTHER CHORD

Containing all twelve Chromatic tones and eleven different intervals.

GRANDMOTHER CHORD

(Figured out on February 13, 1938, at 320 P. M. while listening to a broadcast of Tchaikovsky's Fourth Symphony.) This chord contains all twelve chromatic tones, and eleven different intervals, from a semitone to the major seventh, with intervals symmetric to the center being inversions of one another, the central interval, the tritone, being the inversion of itself.

The justification of all these extraordinary developments in modern techniques is that they serve a practical purpose. To take an obvious example, atonal music is used to great advantage in the movies to create suspense in mystery plays. Harmonization in major triads is eminently suitable for heroic scenes.

To return to the question of our musical lady: "Don't you think that music should be beautiful?"—modern music possesses a beauty of its own, a dynamic quality that corresponds to modern life. No one can predict what musical idiom will be predominant in a generation or two, but we may be sure that this future music will incorporate the most durable elements of present-day techniques. The young men and women of music must be given the means to do this. They should be instructed in their use, and warned against their abuse.

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PART TWO

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